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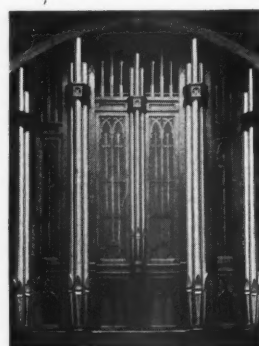
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REPERTOIRE AND REVIEWS

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Music for the Easter Season

A5E—Dr. Edward Shippen Barnes—"Risen Lord"
Ef, 8p, s, me, Gray 16c, text by Composer. A fine anthem, good themes, excellent structure, independent piano accompaniment here & there that adds much, a strong unison to open, not afraid of strong dissonances when they are going somewhere, nor in the least afraid of writing harmonies that are downright beautiful. Yet in all it's for fine choirs rather than amateurs. Soprano soloist must hit a top-C with a wallop; if she can't do it, play it on your old-fashioned frowned-on Trumpet or Tuba. This is the real thing; a grand Easter anthem.

*A12E—Basque-ar.Couper—"Let the merry church bells"
Dm, 5p, me, J. Fischer & Bro. 15c, pretty much Biblical text. Opens with attempts to imitate bells by dissonances on the piano, and then the children sing their 12-8 theme with the piano duplicating their notes. Middle section gives the children a pleasant tune and the story moves on to that of the resurrection. A welcome addition to repertoire for the children in their own Sunday-school services.

A6E—Dr. Joseph W. Clokey—"O sons and daughters"
G, 7p, ssatbb, u, me, J. Fischer & Bro. 16c. Tisserand text. Opens with alleluias, very simply, and then a plainsong sort of a tune for sopranos in free rhythm, ending with alleluia; then the theme is used in slightly contrapuntal fashion with interrupting alleluias, and finally the basses come in with a grand chorale theme against which the other voices carry on contrapuntally. This is for well-educated choirs and congregations; it has originality; it makes music of high quality and interest. One of the fine pieces of Easter literature.

A1E—Hermene W. Eichhorn—"Song for Easter"
G, 4p, e, Gray 15c, R.E.Cox text. A pleasant melody with a touch of Ireland in it that's certainly going to make some good saint declare he's heard it somewhere before in a folksong. But the Composer says 'joyously,' which we can't see at all; that would make it common. Try it pianissimo, hold the rhythm rigid, put a whole heart into it, and you'll have something charming and different.

AE—Alan Floyd—"Ode to Easter"
F, 7p, me, Broadcast 16c, J.M.Neale text. First part is built on alleluias for 8 measures, then text for 4, followed by alleluias again, all with the under-parts in motion, all voices plugging at it all the time. A bridging section next, and finally the old tune everybody knows—"The strife is o'er"—in unison against a varied accompaniment. It is interesting, remains sane throughout; a competent organist will do a lot with it.

*AE—French-ar.Whitney—"Easter Carol"
G, 7p, me, J. Fischer & Bro. 16c, P.Dearmer text. Simple, honest, appealing music, somewhat hymn-like but without the stop-streets common (and possibly necessary) in most hymns. Mr. Whitney keeps things moving; for example, when the piano introduction ends on the first beat of measure 6, the voices begin right then, they don't wait till the next measure. And when the voices finish their sentence on m.6 they're not pushed headlong into another measure, but rest on m.7 while the piano does something to keep the music alive, and after the piano finishes, there is no deadly pause; no, the voices are already singing. It ends with voices in unison against which the piano again does quite interesting things. Simple, honest, appealing music.

A5(J)E—Wm. A. Goldsworthy—"Alleluia"
Bf, 8p, me, Gray 16c, T.C.Williams text, in the series by Mr. Goldsworthy for chorus with juniors, the latter in a unison part called Descant (by the man who doesn't approve of descants). This is one of the best in that series,

plain, simple music that has something understandable to say, puts it into unexpected 5-measure sentences, adds that descant to work chiefly when the chorus sopranos aren't, and the net result is so musicianly & musical that even Mr. Goldsworthy will have to admit that a descant isn't necessarily always evil. Fine for juniors; even finer if you have a strong chorus and some sopranos or tenors you can spare, either one, not both together, to do the descant. Or keep all the voices on the chorus and use a trumpet or trombone soloist on the descant; or use your own organ brass: it's so constructed that it will work well that way.

AE—Sten G. Halfvarson—"Easter Hope"
D, 6p, e, Birchard 16c, T.C.Clark text. Here too is something good, the whole thing conceived strictly for voices and fitting their capacities well—somewhat like Stainer's "God so loved the world" fits voices and no other music medium. The piano accompaniment is useless; it merely duplicates the voice parts, so omit it. Notes are easy enough, but timid choirs won't do very well with it. Better confine it to fine choirs; it is fine enough music to be worthy of them.

AE—Marion Ohlson—"Now is the Triumph"
Em, 6p, o, me, Gray 16c, C.A.Alington text. Begins in the unpleasant minor which is rarely successful in average music-writing, but the theme is excellent, the organ part contributes vastly, there is much variety, strong rhythm, life & vitality. A short part for the juniors if you want. It will go over well and be a credit to all concerned.

A8E—H. A. Schimmerling—"Easter"
A, 6p, u, md, Broadcast 16c, text from 1028. A serious effort, sometimes quite involved, for the best-trained choirs capable of bringing out all the possibilities.

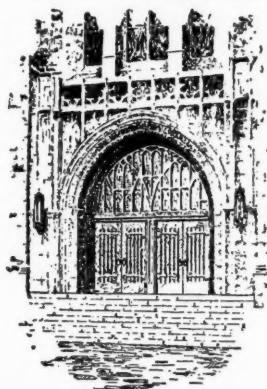
Music of the Lenten Season

AP—Thomas C. Weaver—"My King rode in"
C, 8p, o, md, Gray 20c, W.E.Tilton text. Here's one of the best Palm-Sunday anthems thus far written. It has a grand theme, it has organ accompaniment, it has a motif for the organ that ornaments & enriches the anthem to the maximum without in the least spoiling the vocal line, the Composer knows how to let go of the lion's tail after he's grabbed it, he knows the difference between notes and music, and he seems to think the events of Palm Sunday had a real thrill behind them, not devoid of elements of beauty, pathos, and climax. This is a grand piece of church music.

AL—Robert Hernried—"Crucifixion"
Fm, 6p, u, me, Concordia 20c, text by Composer. A hymn—or chorale if you prefer that name—for choir, for the Good Friday service, and thoroughly appropriate.

AO—Maxwell and Wirges—"Glorification of the Word"
51p, e, Maxwell-Wirges \$1.25, for chorus, piano, soloists, narrator; a complete service. How will you classify it? It rehearses the whole scene from Palm Sunday through Gethsemane and Golgotha to the resurrection. The publishers call it an Easter cantata, but Easter is the day of rejoicing rather than calling again to mind the murderous days preceding it. And on Good Friday it would be out of place to go on with the resurrection. It's not written for our cathedrals but for our village choirs where interesting music of honest values is so much in demand. Since the resurrection is dealt with only in a long chorus without narrator, we suggest the work be done on Palm Sunday evening or on Good Friday, up to p.52, the announcement being made that it will be finished on Easter morning. The narrator (preacher) has a most important part and lots of work; he tells the whole story in great detail, while music breaks it up and backs it up with moods—and there is not a single measure where the Composers try to glorify themselves instead of the story of Christ. They're not afraid to boldly drag in a bit of special music like "The Palms," from which they draw most effectively without quoting the

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whole melody. For once in his life the preacher will have to rehearse with his organist; the experience will do him good: much depends on how the organ background is handled against or antiphonally with the narrator's passages. Now Miss Soosie get this and give it to your congregation; if it doesn't touch their hearts, get another job. If that resurrection piece is omitted, as it should be, be doubly sure that that final so lovely and so simple melody is done with all the reverence in the world, possibly pianissimo by men's voices in unison, or by a lone soprano who has the real stuff in her heart as well as in her voice. And let's all thank heaven that even in communist-cubist 1949 there still can be church music to help humanity, not glorify composers. There is not one phrase of padding in this whole work.

AL—Olive N. Russell—"Jesu Son of the Living God"
Gm, 8p, u, me, J. Fischer & Bro. 16c, words from the Bible repeated quite a lot, to put it mildly. Here's a very unusual thing for Good Friday. Isolated measures and effects seem to completely miss fire, yet they don't at all when we consider the text and the day. Most somber music, yet it is music. A dreadful story it has to tell, but the telling is not in cubist music; it makes sense. It uses clashing dissonances in a way that makes them contribute to the mood. After the thing gets started it seems like a top solo line accompanied by three under voices; perhaps its story-telling would be all the more impressive if the sopranos were dropped out, or down to some other part, for phrases & sentences here and there, in favor of a lone baritone on that soprano line over the other three voices. Not for amateurs, nor for highbrows devoid of a sense of the dramatic and beautiful. This is one of the noblest of Good Friday anthems; no theatricalism; and easy to do, as far as notes go.

*AM—"Hymns of Faith"—ed. Walter Wismar
33p, 28 pieces, Concordia 75c. A grand collection of old chorales or hymns for use wherever a choir of men is available and the congregation believes more in God than in its own smug dogmas. Concordia again holds true to the faith; what it offers is church music, just as it pretends to be. Occasional pieces make the tenors go too high; transpose them. Gregorian is true church music; these old chorales are, in the very same way, true church music.

A—Russell H. Miles—"God's Eternal Plan"
C, 7p, o, me, FitzSimons 18c, J. Cohen text. It's a passacaglia and, we suspect, was created on the plan Frederick C. Mayer advocated in his book on composition published a decade or so ago. If that guess is right, then this proves Mr. Mayer's theories right; for it here produces a fine piece of serious music. The Bach Passacaglia pattern is quite clearly in evidence; that does no harm at all, but, rather good. That organ part is superb. Splendid for every worthy choir.

General Service Music

A2—Dr. Joseph Clokey—"When morning gilds"
Dm, 2p, e, J. Fischer & Bro. 12c, E. Caswell text, for s-a or t-b. Nothing matters but the text, and accordingly the themes are on the hard side and the measure-lengths go where the Composer tells them. Not for junior choirs but for the best of adult voices. A strong-toned anthem for well-educated congregations.

A—Wm. A. Goldsworthy—"Let all the world"
F, 7p, me, Flammar 16c, G. Herbert text. A praise anthem for the average chorus, with better than the average of something to say in music. There's a short section for s-s-a which might well be taken by a junior choir for contrast. It's the kind of music that sings itself, because it is founded on a recognizable musical theme.

A—George Shackley—"Put on the whole armor"
C, 9p, d, Maxwell-Wirges 20c, Bible text. Published in 1943 but not sent for review at that time. A practical

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AO—Camil Van Hulse—"The Beatitudes"
39p, md, FitzSimons 75c, English and Latin texts. It is introduced by Parsifal-like music, highly appropriate, alternating with which a tenor sings "Jesus, on seeing the multitudes, went upon the mountain," the chorus entering on p.3 in the same mood, with harmony, not distortions of it, playing an important role here as in the beginning. First "Blessed" is for chorus; second for contralto solo; third s-a duet, in as lovely music as anyone could want, though the accompaniment calls here for both organ and piano—a good organist can get by without piano if he wants; and the finale is a grand setting of "Be glad and rejoice" with the organ furnishing a figuration to make it sparkle with the greater brilliance. It has much variety of material and treatment, but it's thoroughly musical & forceful throughout. As individual settings for separate use, it is excellent; but the whole thing hangs together so well that it should by all means be heard as a whole in place of the old-fashioned popular things that were worn threadbare fifty years ago but haven't yet been buried. They should be. Mr. Van Hulse shows how to write music for a chorus without getting himself so involved that he can't let go; daylight shines through the score; no monotony from long-continued 4-part chorus work. And, so far as we can see, not a single measure anywhere tries to astonish anyone or smash the rules of music. It should have had an organ accompaniment instead of the intolerable make-shift given it; all composers should be compelled to have organs in their homes and test all their anthem and organ writing by actual playing on the organ. The piano has done church composition more damage than can be repaired in several centuries of reform; it's high time we set ourselves to that reform.

Organ Music

Dr. Eric DeLamarter—Thumb Box Sketches
Harvest Sunset—April Morning—Shadows in Purple—Two Aspens—Birches in Sunlight—Quiet Pines—Lilt in May, 16 pages, me, Witmark \$1.50. Here is modernistic music but not cubistic, for it makes sense, uses music in a way not practised a century ago, paints delightful pictures sensibly, doesn't pad the record, and gives a concert organist something to work with whenever he has a rich organ at his command. These seven pieces do not tell a story, they paint moods. Dissonances? Certainly, but they fit, and they're not dragged in just to be different. Dr. DeLamarter had ideas and used notes, whether dissonant or consonant, to do the job he had in his heart. A bit too lofty in emotional content to suit amateurs—but they are only lofty, not frosty. They make music.

Dr. Roland Diggle—A Summer Idyl
C, 4p, e, Abbey 60c. A melody piece, simple, appealing, for the average village church where such things carry their full message and are appreciated. The pattern is well handled, so it stays far away from the commonplace. It's not padded.

Dr. Roland Diggle—A Summer Nocturne
Ef, 5p, e, Elkan-Vogel 70c. Another melody piece with pleasing rich harmonies an important factor along with a good rhythmic pulse. Not padding; it makes music people will enjoy hearing. Structure and pattern here are not quite so simple, so they require care in registration and phrasing; an interesting piece to work on, and worth working on.

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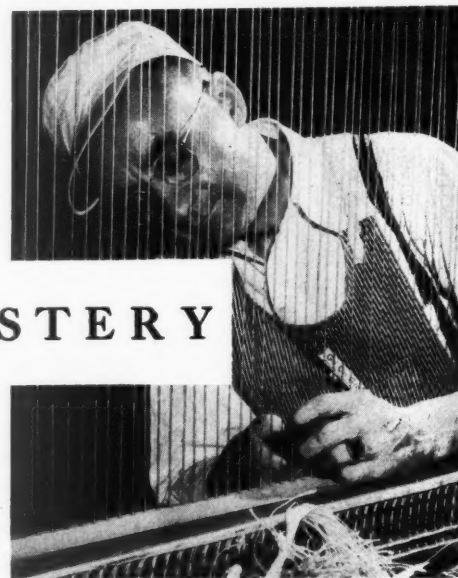
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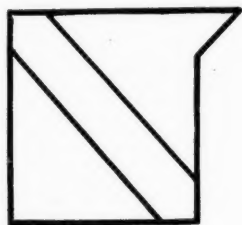
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Edmund Haines—Promenade Air and Toccata 14p, md, J. Fischer & Bro. \$2.00. This was selected by the American Guild of Organists as worthy of the Publisher's \$100. prize; the Guild's officially-appointed judges were Dr. Edward Shippen Barnes, Seth Bingham, August Maekelberghe. Some organists heard the piece played in New York when Guild headquarters arranged its performance. This is distinctly cubistic music, by a composer who seems to believe that what has been done in music during the past centuries, and the means by which it was done, are not sufficient and that we must push on into untried methods. The new methods show themselves here for all who want to inspect the results. A majority is essential for any committee decision, so at least two of the eminent gentlemen mentioned think this work was not only worth publishing but was also worth a prize. In the interests of fair play, we suggest every member of the Guild council buy and publicly play this work as his official duty, and that every loyal member of the Guild headquarters group buy & play the piece; if they like it, champion it; if they do not like it, let Guild headquarters emphatically know about it. Why saddle a good-natured publisher with the enormous expense of producing music like this unless we are willing to support him by buying the music?

Mary Howe—Elegy

7p, me, Gray 75c, in the Contemporary Series. A cross between the melodic and the harmonic, with enough good things in it to recommend it to the profession as worth careful examination. Humanity has quite satisfactory notions about what constitutes music; this piece fits into those notions rather well, though at the same time remaining free to violate them if and when the Composer desires. Not for amateurs but certainly a professional will want to examine it and make up his own mind.

ORGAN-PIANO DUET

Handel-ar. Goldsworthy—Water Music Suite 23p, me, J. Fischer & Bro. \$2.00. If we are going to tamper with a composer's music at all we should go the whole way and do just as he originally did—try to make interesting music. Again Mr. Goldsworthy approaches that assigned job without fear of Mr. Handel. He seems to tell Mr. Handel, Here, make good or shut up. And this organ-piano arrangement turns out more palatable than is possible in any organ solo version. Mr. Goldsworthy follows the orchestral score and gives, in so far as these two instruments can, all Handel gave; he goes beyond that only here & there where a snatch of a Handel theme is worked momentarily into the second instrument while the first carries the main materials. Everybody will like this duet if they like Handel at all; and they'll probably like it anyway.

Music for Your Choir

By WILLIAM A. GOLDSWORTHY

Who inspects a lot of choral works but talks about only those he likes

AO—Dr. Roberta Bitgood—"Job," H. W. Gray Co., useful in Lent as well as on general occasions, this cantata is written in an easy flowing manner with a deal of fine dramatic effect. Her stirring use of the old traditional Hebrew melody "Leoni" is especially good. However, the high tessituras of the chorus parts will discourage any but an unusually fine group; this seems a pity, since the cantata is easy enough for the average choir and would be popular otherwise. Editors should certainly suggest correction of such faults before printing, making later criticism unnecessary. In five consecutive measures we find for the sopranos five G's, four A's, and one B-flat; the other voices are equally high. It is to be hoped the publishers will suggest revision of these few parts, thus making this worthwhile work available for the average choir.

AO—Alec Rowley—"The Garden and the Cross," an-

other cantata for which Gray is to be commended. Divided into three parts—Garden, Cross, Dawn—it could well be done in two sections, first two in Holy Week, third as an Easter anthem. These works that cover both the passion and the resurrection are extremely awkward; it is incongruous to do the resurrection in Holy week or the passion on Easter. Hence we suggest the division. The Garden tells the story with a lovely lyric line, gracious for soloists; the Composer's dissonances are much to be desired. His descriptive powers are great, never overdone; the part for the Mother is especially poignant. The Dawn gives the splendor of daybreak in a thrilling manner and makes a great Easter anthem. The work is a bit long. I suggest omitting the chorus "God so loved the world"; first because it is not necessary to the story, second because it is too much like competition music—it does not come off well; Mr. Rowley becomes scholastic, which is to be regretted, as hitherto he has been so poetically musical. Furthermore, we may poke fun all we please (we highbrows) but Mr. Stainer has done that text to the satisfaction of millions; the rest of us had better leave it alone. Mr. Rowley otherwise has given us an outstanding composition of medium difficulty which should be welcomed by choirs grown discontented with a certain type of Lenten and Easter cantatas.

A—M. Searle Wright—"Peace and holy silence," Coleman-Ross, an anthem for general use that at first disturbed, then intrigued, then fascinated us. A cross between Holst and Delius, it creates an unusual atmosphere, calling to mind the phrase of Isaiah, "and his train filled the temple." This is a work for good choirs, but a rewarding one. It is not that it is technically difficult, which it is not, but that it will take musicians to bring out the flow of the beautiful line. If Mr. Wright could see his way clear to change one note in each of three different chords, the Reviewer's cup of joy would be full.

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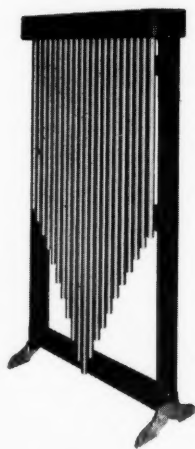
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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says just what he thinks in a manner never lacking conviction

Alphenaar—Organ Masters of Baroque Period
3 vols., Marks \$1.75 each. Vol. 1 is devoted to Pachelbel; Vol. 2 to Frescobaldi, Merulo, Froberger, Bruhns, Moffat, Walther; Vol. 3 to Buxtehude, Pachelbel, Zachow, Eberlin, Bach. What a wealth of music is here, far more than any reviewer can mention; but it is music every organist should know. Most of it is on two staves, nearly all can be used in a practical way. There is an excellent foreword, and a short sketch of the life of each composer. Do not fail to see these well presented books of historical organ music.

Dom Paul Benoit—Elevations for the Mass
8p, Herelle. These short interludes are published in two parts, 8 pages each, 6 interludes in each part and every one a gem. While written for the Roman Catholic church, they might well be used anywhere when a short bit of music is needed in place of the frightful fill-in one so often hears. Why are some organists afraid to use this type of music?

Franck—Three Chorales
43p, Schirmer \$1.25. Edited by Dr. Edward Shippen Barnes and little more need be said, for he always does a first-rate job. While there is some crowding here & there, it is easy to play from. This gives us four editions to choose from—Alphenaar, Barnes, Bonnet, Grace.

Joseph W. Grant—Scherzo
10p, Associated 75c. Here is a prize-winning number that is sure to be played a great deal. No one will claim it to be great music; it is an unpretentious bit of writing, full of charm and the joy of living. I drink a number of toasts to the judges (Friends of Harvey Gaul contest) who had sense enough to pick a work that 90% of organists can enjoy and find practical—rather than something profound and useless. By all means get a copy and give your listeners a treat.

John Klein—First Four Centuries of Organ Music
Associated, \$20.00 for the two volumes. Don't let the price scare you; make your church present a copy to you—it can be done if you go about it in the right way. That would be great; you would then have your copy of this most outstanding publication for the organ that has ever been attempted by an American publisher. You would have for the first time a complete chronological survey from 1350 to 1750, 71 composers from Dunstable to Bach, 71 chapters of analytical text, photographs of famous organs and early keyboards, and many other interesting features. It is the most fascinating thing that has come my way in many a long year. I have read it over and over again; it has been on my piano for the past month and so far I have not gotten tired of playing some of the pieces time after time. The engraving, printing, and binding are a joy; both Mr. Klein and the Publishers cannot be congratulated too highly on a magnificent contribution to the organ world. Sit right down now and write the publishers for a descriptive brochure—at least you owe that to yourself. If your church will not present you with a copy, get it some way, even if you have to go without steak for a few months.

Flor Peeters—Ten Organ Chorales
35p, Elkan-Vogel \$2.00. These were published in 1937 but I have only recently seen them. They are well worth recommending; they make admirable service material, have an individuality of style, are not difficult, and can be made effective on a small organ. I like best Nos. 2, 4, 7, 9, and 10 which is a Chorale with Four Variations and Finale on "Herr Jesus hat ein Gärtdchen" which would make a nice recital number.

Eda Raport—Notturmo; Capriccio.
4p, Broadcast 50c each. These two short pieces have a style of their own and you may like them. I don't.

Leonce St.-Martin—Postlude de Fete; Salut a la Vierge.
8p, Herelle. I found these two pieces by the organist of Notre

Dame de Paris well worth playing. The first is built on the "Te Deum" and the second on "Ave Maria Ave Maris Stella." Both are quite rhapsodic and there is a constant changing of mood. Both are based on plainsong and the themes are brought out most effectively in a number of ways. They are among the best of liturgical organ music that have come to my notice for many a long day. The music is dramatic, one does not have to know the plainsong melodies to enjoy it, there is no reason why it cannot be used in churches of every denomination, and I think you will enjoy them. Published separately.

Guy Weitz—Passacaille
Chester. This is the last movement of the Composer's second organ 'symphony'; middle movement was published a few years ago. The theme is a simple one of 8 bars in triple time, comprising a succession of steps upward by a second from the third beat to the first and downward by a third, fourth, or sixth. In one variant the lifting by a semitone of the second and third notes of the theme provides an unexpected change of harmonic color, and in another the shape of the theme is altered by carrying up the phrases instead of letting them fall by the intervals named. A stunning climax is reached in the final variant where the theme appears with chromatic modification in the treble above chords of arresting content and flying coat-tail flourishes in the pedal. The composition is full of color and expert workmanship; it demands a fine instrument and first-rate performer. Given such, it should make a magnificent recital number. One of the most frequently played of modern works during the past decade has been Mr. Weitz' First 'symphony' and it has more than deserved its popularity. The completion of No. 2 will be eagerly looked for. In the meantime it is good to have this splendid movement and I recommend it highly to all who are looking for a real piece of recital music.

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Donald S. Barrows
Dr. Roland Diggle
Wm. Ripley Dorr
Rowland W. Dunham
Lester T. Etter
Wm. A. Goldsworthy
Arthur Howes

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

A—Arrangement.
C—Anthem (for church).
Ch—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c, q, cc, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, t, b, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u—Organ accompaniment, or un-accompanied.

e, d, m, v—Easy, difficult, moderately, very.

3p—3 pages, etc.
3-p—3-part writing, etc.

Af, Bm, Cs—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p—3 pages etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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FEBRUARY 1949

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THE AMERICAN ORGANIST

February 1949

Doing the "Messiah" in the Grand Manner

Conducted by ALFRED GREENFIELD

Who has deserted the console for the baton with magnificent success

REPORTING on the Oratorio Society of New York's 125th performance of Handel's "Messiah," Dec. 18, 1948, in Carnegie Hall, New York, under the direction of Alfred Greenfield, would be an inefficient use of space if it didn't offer suggestions for other organists doing either the "Messiah" or similar works in public. Mr. Greenfield was originally an organist; now all his time is devoted to the Oratorio Society and his classes in conducting in New York University. He was originally assistant to Albert Stoessel, the Society's conductor; when Mr. Stoessel died he was appointed to succeed him in the 1943-4 season: this was his sixth performance of the "Messiah," and his second un-cut version, using Coopersmith's "unabridged" edition published by Carl Fischer. The Society numbers roughly 140 women, 70 men; accompaniment was by an orchestra of about 40 players, Dr. Hugh Porter filling in with the organ.

Work began at 7:45, ended at 11:15; two intermissions, 10 and 15 minutes. Over three hours of Handel. Too much. I would cut most of Part 2, some of Part 3; but Marten I. Neff, belatedly majoring in music (as he did last year in pedagogy) was with me and vehemently disagreed. Since it is doubtful if any other organization could do an un-cut "Messiah" as magnificently as Mr. Greenfield makes his Society do it, possibly it is good to have the thing done once a year in Carnegie Hall without cuts. Now to work.

"And the glory" was gloriously done, chiefly because legato was used only where it was good. The first effort was to get the words clean-cut and never mind the music. That sustained top-soprano passage on E, beginning on measure 57, was legato, as it should be; but explosive accents were used, as they should be, on "and all flesh shall see it together," so that "flesh" became rather "fle-heh-hesh," the legato slur-lines totally ignored in favor of putting accents on the accented notes, thus making the unaccented ones unaccented. And the huge chorus held together with greater precision and more vigor than could be attained in any legato style. A timid conductor wouldn't dare do it; Mr. Greenfield personally is a mild-mannered man, and he appears that way on the platform. But he gets the results of a man of iron.

"And He shall purify" is usually done by voices that slide & slither all over the place, rhythm nonexistent; but Mr. Greenfield uses accents to break up the slide in m.3 and bring out the individual notes in the "fy" of "purify," which we might indicate as "fy-heh-heh-heh" etc., even if it does look ridiculous here. It gets results, results infinitely superior to any I've ever heard from any other method. Each note becomes a note, not a part of a slide

Analysis of a concert performance reporting some of the most important details by which the huge chorus of the New York Oratorio Society achieves distinction in making Handel's music come alive with a conviction hardly realized elsewhere.

& glide. It gives point, emphasis, strength; it maintains the rhythmic figure and holds things together. Then when we have "and He shall purify" in m.5 the basses' legato furnishes the contrast.

Drabness results when singing is merely good, or even expert; it takes something more. Last year we did not get much of that something more, this year we did. In the



ALFRED GREENFIELD

a former organist who abandoned the console in favor of the baton, now in his sixth season as conductor of as large and difficult a chorus as ever attempted major choral presentations on the concert stage of New York City's most challenging auditorium.



ORATORIO SOCIETY OF NEW YORK
in Carnegie Hall a few seasons ago; now the men fill the back rows from end to end and the ladies facing each other front right and left join their sisters in the rows facing straight front. The Hall is always packed for their concerts.

chorus "O thou that tellest good tidings" Mr. Greenfield with help from neither Mr. Handel nor Dr. Coppersmith, pulled in a sudden diminuendo to ppp and then rose in a gloriously effective crescendo to fff and it almost made your hair stand up. There indeed was a highlight, and perfectly legitimate, perfectly stunning. The man's a genius.

"For unto us a Child is born" was a masterpiece of choral directing. First, it was taken pp—and see if you ever can make your chorus do a chorus like this pianissimo. Two hundred amateurs singing difficult running-passages pianissimo. And, thank heaven, in staccato style, not gummy. It must take hours of work & patience to make sopranos sing m.14 to 17 softly and staccato both, and then train the basses to do it in m.20 to 23. Tenors in m.15 have "us" on a crotchet; singing it that way would be fatal. The tenors here dropped the note the moment they got the word "us" out of their lips—short and snappy. Tricks like that helped Mr. Greenfield get his words sung more distinctly than I've ever heard any choir do them. Then in m.26, "and the government shall be upon His shoulders," he had his men jerk the daylights out of those dotted notes, slur down on that "shoulders" phrase gloriously legato, and when it came to "wonderful" in m.33 it was a flood of tone, from chorus, orchestra, and organ, the like of which I've never heard nor even imagined. "The mighty God" was snapped out as staccato as voices could do it. I doubt very much if any chorus anywhere ever submitted to such direction without either secret or open rebellion, but these Oratorio Society members have learned that Mr. Greenfield knows what he's doing, that he's a genius, and that what he says is right beyond all expectation. "And His Name shall be called Wonderful." You've got to hear Mr. Greenfield's chorus do it before you really believe it.

Mr. Neff, studying in Mr. Greenfield's classes, says this flood of hair-raising tone comes largely because Mr. Greenfield wants the "w" out of the way as fast as possible so that the vowel tone gets in its work. Later on, the same effect was observed in "Surely." Incidentally, you feel rather than hear the organ, as Dr. Porter and Mr. Greenfield use it in the "Messiah"; and in truth it is wonderful too.

"Glory to God" is uninteresting music but the chorus, again under Mr. Greenfield's education, made it not merely satisfying but even thrilling; too bad the same can not be said of the orchestra, which slouched on the job badly here—but more of that later. "His yoke is easy" was another choral masterpiece, done ppp—and you try it with

your sopranos, m.2, and see what happens to you. The orchestra's failure to play ppp was even more painful here, though they ultimately did get around to it before the chorus was finished. I think the chorus sings because they all love it; they even pay for the privilege of being a member of the Oratorio Society. The orchestra plays for so many hours for so much money, because the union says they may, and there's probably a union delegate around somewhere checking to see that they don't have to rehearse a minute longer than union rules specify. Anyway the "Messiah" cannot be effectively done without orchestra, so we might as well make the best of a bad situation. One detail: m.37, the word "light" is mistakenly given as a crotchet but is artistically interpreted by Mr. Greenfield in the way already mentioned, namely the voices leave the word as fast as they can, merely being sure it is cleanly pronounced; no holding it at all.

"Behold the Lamb of God" was slow and beautifully legato, with that added touch of a low 16' Pedal Bourdon as a filler of great richness at just the right place.

"He was despised" is likely to be ruined by its accompaniment, which it was here until the orchestra was again gotten under control enough for adequately pianissimo accompanying. Organists are likely to fail here just as badly. With a contralto singing in that low range, an accompaniment can hardly be soft enough. Possibly one solution, suggested last year, would be to employ fewer orchestral players, pay them more, and thus have more rehearsal time to bring their performance up to the high standard of the chorus; Mr. Greenfield could do it if he had the chance. We must have union rules, or incompetent conductors would impose on the players beyond reason; this might be one way of playing fair with both the orchestra men and the audiences that pay the bill by packing Carnegie Hall to capacity for the Oratorio's "Messiah" each year. As matters now stand, the singers work like artists, the orchestra like plumbers; and it's too bad. They don't want it that way; they're victims of circumstances just as much as their "Messiah" audiences are. That could be and should be corrected.

"Surely He hath borne" brought a few other Greenfield masterstrokes to the front. There was a fine surge of tone on "Surely," with the "s" gotten out of the way quickly so the vowel could carry the load, this effect of course not monotonously repeated with every repetition of the word but reserved for emphasis chiefly at one place. Whether in m.7 or 10 I do not remember, but on one of them there was a tremendous crescendo on "borne" and again in m.18 on "iniquities" on the syllable "in-" timed to culminate with crushing force on an explosive "iq-" to make the "iniquities" carry all the weight of the murder of Christ by the

church of His day. Things like this transform the "Messiah" from a collection of tinkling tunes to a dramatic message that strikes home to the heart of everyone within hearing distance. It doesn't take too much time, too much vision, to rise to such interpretive heights (never mind the word; we hate 'interpretate') but possibly it does take genius.

"And with His stripes" had all the gumminess taken out of it and became a living message; the voices did not glide & slide from one note to the next, but stepped firmly. It was an inexorable march, not a messy jumble. Not too easy to make a big chorus behave thus.

"All we like sheep," m.5, again showed a strict observance of the essential difference in force between the accented and the unaccented notes; take a look at the score. This method puts music across, gets somewhere, holds the choral forces together with never a fear of getting lost in the jungle of melodic lines moving independently of each other. Somewhere in this chorus Mr. Greenfield brought in another surprising highlight by following an explosive chorus passage with a quick diminuendo to ppp, which the chorus executed perfectly but which the orchestra wasn't alert enough to follow as dramatically as it should have done.

"He trusted in God" gave another example of the value of emphatic staccato enunciation of the words, contrasting that prevailing staccato against an occasional legato on the hymn-like phrases so that the latter were all the more effective. Try to sing too legato and the words are lost; that is only one reason why staccato is so urgently needed in a choral work of this magnitude with a large body of singers like the Oratorio Society. For a church service this style would not be urged too far, for the anthem will likely be but five or ten minutes; this Carnegie Hall affair was over three solid hours of continuous choral work, ensemble and solo. That makes a big difference. Ultra-legato is valuable more for its contrasts than for itself. Concert organists should remember that.

Can you do anything with the "Hallelujah Chorus" to give it new life? Mr. Greenfield can and did. "For the Lord God Omnipotent reigneth." He pulled in such a crescendo from the basses on m.12 that when m.13 struck with the word "God" it almost tore the roof off, at least in one's heart; and when it came to m.92 where Handel allowed only two crotchets of silence, Mr. Greenfield had all his forces going ffff and prolonged that abrupt silence to dramatic length, then closing with that final "Hallelujah," and because he was up to ffff, and because every voice & instrument was right on the dot for silence, it was overpowering in its effectiveness, and the "Hallelujah Chorus" ended with a new meaning for us all.

"Since by man came death" began ppp on m.1, and the word "death" in m.3 carried the full weight of crescendo to fff, and once more that well-worn Handel "Messiah" had new vitality and a new thrust of conviction it probably never had before. It changed what might normally be a perfunctory performance into a heart-gripping masterpiece of musical command. Here was the greatest story ever told; Mr. Greenfield and his Oratorioans are now giving it its greatest telling. And we can but admire and applaud. Not tradition here; conviction. That's much better.

"The trumpet shall sound" is almost bigger than a single voice can handle. I still do not like the thinness of the trumpet obbligato part; it's too weak; too unconvincing. Here is big music for the voice, as big as a bass voice can handle, and it's a big text too. I'd like to see someone with the courage to overrule Mr. Handel and use some other instrument more fitting for its bigness; possibly a trombone? The critics will rave & tear their hair. Let them. Mr. Greenfield, possibly above all others, is proving that the "Messiah" can be more, much more than a mere tradition. I'd like to see him keep on his course to the

bitter end. This trumpet theme might conceivably take a chorus of six or eight trombones playing in unison, horrible as that thought will be for any who like tradition better than music.

"Worthy is the Lamb" was about the only number in which the organ was used prominently as a filler or foundation upon which the choral structure rested, and it was eminently artistic and satisfying. Take a look at the first seven measures and the reason will be obvious.

Now for the soloists. I liked them better this year; their voices seemed generally more adequate. They tended slightly to lean on smiles and nods and haughty looks to put things over when their voices weren't big enough for the job. In really big music for religious or semi-religious texts the most reserved sort of conduct is essential; if a voice is not competent to carry the text & music, no amount of nodding and fussing and smiling and scowling will help in the least, and the less we have of it, the better. Certainly Handel must have been drunk when he wrote "Thou shalt break them with a rod of iron" for a tenor voice. Nor can vocalists manage those circus-like one-breath runs as written, such as m.15 to 19 in "Every valley," though I believe the tenor here did it. That in the soprano aria "If God be for us" doesn't have much to recommend it, though the ones in "But who may abide" are more fun until we come to m.77 which is just impossible as well as illogical. Probably Handel was trying to get even with some haughty vocalists and wanted to take the wind out of their sails—and do it in public where it would hurt most. Anyway, at least one of the soloists in Carnegie Hall had to give up and grab a forbidden breath; so if your soloists insist on it, don't let it worry you.

Probably in a normal church the soloists wouldn't sound so frail & helpless, but for the most part they certainly do in Carnegie Hall in contrast to what Mr. Greenfield makes his Oratorio Society chorus do. Nor is Handel's orchestration much to write home about; compare it to Bach's orchestration of the "B-Minor Mass" if you don't believe it. This year all the soloists sang from the score, though here & there some of them gave evidence of knowing it from memory. Mr. Greenfield frowns on attempting to conduct without a score in front of him; says it is more of a stunt than something worthy; tells his pupils not to try it.



CELEBRATING A NINETIETH BIRTHDAY
Mr. Greenfield with John L. Bogert, one of the Society's tenors, at a birthday celebration Oct. 28, 1948, the day after Mr. Bogert's 90th birthday; much of the Society's vibrant carrying tone comes from veteran voices such as his.

Now then, make your chorus get those words across. It will not only help the audience but it will actually improve the quality of the chorus work; cleanly pronounced words will aid the music line tremendously. And don't let your soloists slobber over serious music; make them sing it with respect, put it over solely on their own competence & merit as singers, without smiles and nods and frowns and grunts. If you use an orchestra, spend your first rehearsal efforts on making them play ppp and fff; they'll probably be able to get all the notes right without rehearsal: their chief defects will be their inability to follow your chorus into ppp and fff work quickly enough. Don't let the organ be heard; have it merely felt. And have no applause between the first note of the Sinfonia and the last amen of the "Amen Chorus"; Mr. Greenfield however permitted applause at the end of each of the three Parts.

While it seems a splendid thing to have New York City offer the nation a complete unabridged rendition of the "Messiah" each year, there is much of it that can well be omitted elsewhere. True, the text does seem to be a masterpiece and makes a connected story none of which can easily be omitted; none the less the public turns to the "Messiah" as music, not text. For music, not text. We should not be unmoved by that. Nor too greatly awed by Mr. Handel.

None the less it has taken Alfred Greenfield and the New York Oratorio Society to prove to me that the "Messiah" is somewhere near what it has been cracked up to be. Because of those occasional highlights, described here as clearly as I could, and because of the fresh inspiration brought into the performance of "And He shall purify" and "For unto us a Child is born," I like the oratorio about as well as anyone else does, though I don't intend to hear it done excepting by Mr. Greenfield and his Oratorioans. They are the perfect team for it.

The Oratorio Society began in March 1873 when Dr. Leopold Damrosch "gathered together at his home a few people interested in singing." First public concert, Dec. 3, 1873, with a chorus of 28 voices, in a miscellaneous program. Handel's "Samson" was given March 12, 1874, and marked the beginning of the Society's devotion exclusively to the larger choral works. Conductors have been Dr. Damrosch, Walter Damrosch, Frank Damrosch, Louis Koemmenich, Albert Stoessel, Alfred Greenfield. Major choral works performed to date include:

Berlioz, "Damnation of Faust" and "Requiem"
Wagner, "Parsifal"
Saint-Saens, "Samson and Delilah"
Elgar, "The Apostles" and "The Kingdom"
Tchaikovsky "Eugene Onegin"
Handel, "Messiah"
Bach, "B-Minor Mass" and "St. Matthew Passion"

"Membership in the Society has always been on a voluntary basis and each singer contributes to the expenses of concert-giving by paying modest membership dues. Coming from every walk of life, these singers attend many rehearsals each season, sustained in their faithfulness only by a love for the music they perform and a devotion to the high cause of choral singing."

'Vigil of Cross' & Tenebrae

Music by Dr. IRENE ROBERTSON

A service March 26, 1948, in the First Methodist, Los Angeles

HERE'S a Good Friday service within reach of any good church. Dr. Robertson says it began at 7:30, ended at 8:40. The first part was 'The Vigil of the Cross,' the second 'The Office of Tenebrae.' Said the announcement:

"In the First Church on Good Friday we shall reproduce the Vigil of the Cross in much the same form as it was ob-

served in the fourth century, the very earliest recorded 'Service of Lights.' Using this ancient office as a base and employing Scriptural phrasing throughout, Dr. Tippet was written a service dramatically and intensely meaningful in which is told in a new and very different way the story of the sufferings and death of the Christ.

"The music score, written in its entirety for this service by Dr. Irene Robertson, in hauntingly beautiful phrases, catches in a most unusual way the devotional significance of the passion of our Lord, from the hour of fellowship in the upper room to the hour of loneliness in the garden, thence up the steep ascent of the Via Dolorosa to the hour of extreme loneliness on Golgotha.

"The rule of silence is rigidly observed throughout, no greeting other than a silent recognition of friends. As the service comes to a close, the congregation will leave the church in silence.

"As each participant reads the part assigned to him, he extinguishes the candle nearest him until, symbolizing the death of Christ, every light is extinguished. The lights represent the Light of the world, Jesus Christ. Finally, the glow of the cross alone remains. Symbolically the church remains in darkness until Easter dawn when the Resurrection proclaims that the Light still shines in the darkness."

The minister, Dr. Donald H. Tippet, was liturgist & narrator; the full service, except hymns and Scripture passages, was printed in a 6-page leaflet. Minister sat behind a table in the center of the platform; on each side of him was a long table behind which twelve men robed in black sat, six on the minister's right, six on his left. In front of each man was a candle. In front of the minister was a tall lighted taper.

'VIGIL OF THE CROSS'

Prelude, Brahms' O Sacred Head.

Call to Worship: Minister, "Is it nothing to you, all ye that pass by?" Cong., "Behold and see if there be any sorrow like unto His sorrow." And three more sentences.

Congregational Hymn, "O come and mourn with me."

Invocation and Collect for Good Friday, both by the minister.

Congregational hymn, "Beneath the cross of Jesus."

Words of Assurance: "God so loved the world . . . but that the world through Him might be saved," by the minister.

Responsive Reading—19 sentences alternately by minister and congregation, selected from throughout the entire Bible, all bearing on the 'Light of the world.'

Gloria Patri, sung by all.

Meditation on the Cross—6 Bible readings, each followed by hymns, such as, without quotes, There is a green hill, When I survey, Alas and did my Savior bleed, O Sacred Head, In the cross of Christ.

Prayers, first by the minister, then by all.

Offering, during which Dr. Robertson played Bach's O Sacred Head. And this ended the first part. All music for the second part was composed by Dr. Robertson for this service.

'OFFICE OF TENEBRAE'

Prologue, by the narrator.

Organ Prelude (composed by Dr. Robertson).

(In the following 12 parts, the man on the extreme right, robed in black, read the first Scripture and at its conclusion extinguished the candle in front of him; the man at the extreme left read the second, and likewise extinguished his candle; third was read by the next man farthest right, fourth by him next farthest left, etc., until darkness symbolically thus crept in toward the center. These 12 sections each consisted of a Bible passage followed by music written for the service by Dr. Robertson. Titles, Bible readings, and music are here given.)

1. Shadow of the Betrayal, Matt. 26: 20-25; 'Lord is it I,' quartet.

2. Shadow of the Desertion, Matt. 26: 41-35; "Even if I must die with Thee," contralto solo.

3. Agony of Soul, Luke 22: 39-44; "Not my will but Thine be done," quartet. Narrator, "Lord teach us to pray," Luke 11: 1, 2a. "The Lord's Prayer," quartet.

4. The Unshared Vigil, Mark 14: 32-41; "Could ye not watch with Me," quartet.

5. The Hour of Crisis Comes, John 17: 1-6; "Father the hour is come," quartet and soprano solo. Narrator, Good Friday prayer. Three-fold amen by the quartet.

6. Shadow of Dissension, John 17: 15-22; "For their sake I consecrate myself," quartet and tenor solo.

7. Arrest at the Gate, John 18: 1-5; "I am he," bass solo.

8. His Church Persecutes Him, Mark 14: 55-64; "He was wounded for our transgressions," quartet.

9. Shadow of the Cross, Mark 15: 16-20; "He is brought as a lamb," soprano solo.

10. The State Condemns Him, John 18: 28 to 19: 16; "He was despised," quartet. Narrator, The Redemptive Adventure of God, John 3: 16. "Greater love hath no man," contralto solo.

11. Shadow of Loneliness, Mark 14: 46-50; "Is it nothing to you," quartet.

12. Shadow of Extreme Loneliness, Mark 15: 33-34; "My God why hast Thou forsaken me," bass solo. Organ Interlude, Darkness. Narrator, Luke 23: 44-46; then a short silence symbolizing death, and the Narrator again, Matt. 27: 51. Organ Interlude, Chaos. "To give light to them," quartet.

Benediction.

"As the 12th man concluded his reading and the bass finished his solo, all the lights save the one tall taper on the narrator's table were extinguished. That tall taper was not extinguished but hidden and the narrator pronounced the single word, Darkness. A slight pause in the descriptive organ music symbolized death. The church was then in complete darkness. As the organ number, Chaos, was nearing completion, colored lights, very soft, were gradually brought up on a towering cross high above the reredos, and continued as the quartet sang the closing number. The tall taper, representing the Christ, still burning, was brought back to the narrator's desk as a promise of the Eternal Light to be made manifest at Easter dawn."

Such a special service as this has double value in that it is neither a preaching service nor a musicale, but a combination of both in their most effective form. It gives the minister a major part, in compiling and using from all the beautiful & appropriate thoughts ever written around the theme of Christ; and it gives the organist an equally important part in doing the same with the wealth of impressive music at hand. Best of all it presents the Good Friday message in a new and more forceful dress. Tenebrae, Latin, means darkness; the tenebrae services are properly those for the Thursday, Friday, and Saturday of Holy Week, but they are sung "on the afternoon or evening" of the days before, namely Wednesday, Thursday, and Friday. As presented in the First Methodist they were an original interpretation or adaptation of the tenebrae ideas, made to serve this particular church.

The unchanged historical tenebrae services as given by Ernest White in the Church of St. Mary the Virgin, New York, will be found described on p.147 of T.A.O. for May 1941.

SAID AN EXPERT

"It is no longer enough for an editor to be just a specialist, a teacher, a spokesman or defender of his own industry or profession. He must be a sharp critic, not only of his own field, but of all enterprise whenever the private decisions of enterprise are not in the public interest." — Julien Elfenbein, in an address to the National Association of Magazine Publishers.



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"It is an organ stripped to essentials, yet capable of encompassing in public performance the entire contrapuntal organ literature. For size is no criterion of musical excellence and, like a string quartet, this organ has proved to be the most musical of instruments. It is a little instrument that literally has been heard around the world."—E. Power Biggs, in Musical Digest, New York.

A SOLEMN WARNING

"When we hear ourselves called 'the greatest and most powerful nation in the world' it should not fill us with pride, but with a deep and solemn apprehension. For who have been our predecessors in this very role? Greece, Rome, Portugal, Spain, Holland, France, England, Germany. And where are they now? Most of them are looking to us to keep them on our dole. Over all of them could be written the same epitaph: 'They bit off more than they could chew.' No nation can play God to the world with any final result except its own self-destruction. The American president who has the courage to say this to his people—and implement it with a realistic foreign policy—will win their gratitude and with it the surprised respect of every other nation. Let us not kid ourselves. One of the most unpopular nations in the world today is the United States."—Bruce Barton, in the Reader's Digest, December, 1948.



LET'S IMPROVE CHURCH MUSIC

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Mr. Murphree Points the Way

WHEN an organist can come to New York and give a recital on Carnegie Hall's street, all the while thinking more about serving his audience than enhancing his reputation, it's news. The roof didn't tumble in either. It was Mr. Claude L. Murphree of the University of Florida; his program Jan. 2, 1949, in Calvary Baptist:

Edmundson, Adeste Fideles
Bach, The Old Year Now Has Passed
O Hail This Brightest Day
Daquin, Noel G
Mauro-Cottone, Christmas Evening
Walton, Coventry Carol
Bedell, Noel
Yon, Christmas in Sicily
Purvis, Carol Rhapsody; Greensleeves.
Edmundson, Toccata Von Himmel Hoch

It was presented not as a recital but as a 'ministry of music' service, by courtesy of Mr. Charles Ennis, the new organist of Calvary; and the clergy added such service items as invocation, prayers, readings, collection, and all. However, this was not too bad, since Mr. Murphree himself gave evidence of trying to minister through music to those who came. Every organ piece used was church music. It was a service through music, rather than a concert. It not only made you feel you were in church but made you glad to be there.



CLAUDE L. MURPHREE

For more than twenty years Mr. Murphree has been featuring his recitals in the University of Florida but last year he made a hurried trip to New York City where he played two recitals in one week.

Mr. Murphree plays with the greatest of ease and delightful sobriety at the console; no attempts to kid an audience with displays of offensive emotionalism. And, glory be, he knows how to use staccato to get a lift to his music and make it come alive; the only man I've heard in years do that. When he has a couple of dozen heavy chords coming along, he's not afraid to let the air in between them. Yet he handles this most difficult feat (difficult for the mind rather than the fingers) with complete artistic success. It takes the gumminess out of organ-playing, gives it clarity & punch like the orchestra gets. We're all afraid to do that; tradition has told us we mustn't.

He used Chimes too, in the Mauro-Cottone. Lots of tonal variety everywhere, yet never spasmodic or feverish. An organ ought to sound lovely. We ought to delight in its richness. This job was done by the short-lived Welte-Tripp crowd back in 1930 when the combination business-house & church was built; a 4-90 with the Great separately enclosed, and I believe Dr. Charles M. Courboin had a hand in the design, so you can guess how richly musical it is. Mr. Murphree knew how to make the most of it. He wasn't afraid of the Tremulant; there were places where I wanted more of it.

Imagine anyone giving New Yorkers something dangerously near an all-American program. That's Mr. Murphree for you. He thinks it's time to stop our nonsense, get off our high-horse, and play good music even though written by a lowly American. We had to bring a man all the way from Florida to knock a little sense into our heads. If you're looking for good program material, take any piece he played; they're all good; not a sneeze in the lot. So it was an hour of lovely music, beautifully presented, and with a touch of staccato that takes a genius to handle.

"And now my Old Vestry is mad at my New Vestry, and my Old Rector is mad at my New Rector because of their 'Underhanded Tactics' in swiping their organist; and I am a dirty double-crossing crook, although I specifically told my New Vestry I wouldn't take the job for another five weeks just to help out my Old Vestry. How do they get that way?"

Down with them. Step on them. Pay them the minimum and yell like blazes if some other church comes along, gives them better pay, and takes them. That's the only way to treat organists. Anyway that's what this one church evidently believed when a better church went out after the organist when the organist himself refused to apply for the better job. How do they get that way?

"In reference to the Grinnell College organ, Fagotto and Fagot are two different animals. Fagotto is a rather smooth Oboe of 16' length and small scale. Fagot is a half-length pipe at 16' with a much greater harmonic development. It is intended for use mostly as a double on either the Great or the Positiv, and in combination with the mixtures it gives balance without objectionable weight. The 4' Dulciana on the Choir is a separate voice with 73 pipes as the stoplist gives it, not a part of a unit as the footnote suspects." Our thanks to the Hon. Emerson Richards for these comments.

Frederick Marriott Recital

St. Paul's Chapel, Columbia University, New York, Dec. 28, 1948

The whole organ world exists most largely to play an organ so people of culture will like it; people of culture doesn't mean music students & professionals. What they like is of little importance to any permanent welfare of the organ world. So this space is taken to discuss how to play the organ; Mr. Marriott is only the innocent victim, a laboratory specimen for examination.

It was claimed Mr. Marriott was a most delightful person; talking with him all alone for fifteen minutes prior to his recital proved him exactly that. And that is one of the first essentials for successful organplaying, church or recital. The program:

du Mage, Grand-Jeu

Bach, Prelude & Fugue Am; Dearest Jesus we Are Here; Come Sweet Death.

Rocques, Je Est ne le Divin Enfant

Andriessen, Chorale 3

Peeters, Aria

Maleingreau, Tumult in the Praetorium

Marriott, Moonlight on the Lake

Cathedral at Night

Bonset, Toccata

St. Paul's Chapel has a 4-70 Aeolian-Skinner, 66 voices, 87 ranks; see T.A.O. June 1940 p.173. The old Chapel organ rumbled mercilessly; the new one on the clarified-ensemble principle gave no trouble whatever on that score. Columbia University evidently keeps its Chapel on the cold side excepting on Sundays; Mr. Marriott says his University of Chicago discovered some time ago that it costs no more to keep its Rockefeller Chapel heated seven days a week. With temperatures jumping all over the place, no organ will stay in voice; Mr. Marriott played one of his numbers in another key because two notes in the original key had that wellknown sore throat. The A.G.O. had three recitals in one day of its sixth annual national conclave; it should either fine its local members for failing to attend its recitals, or have fewer recitals. The Chapel should have been crowded; it wasn't. Yet this proved to be one of the best recitals New York has had in many a day.

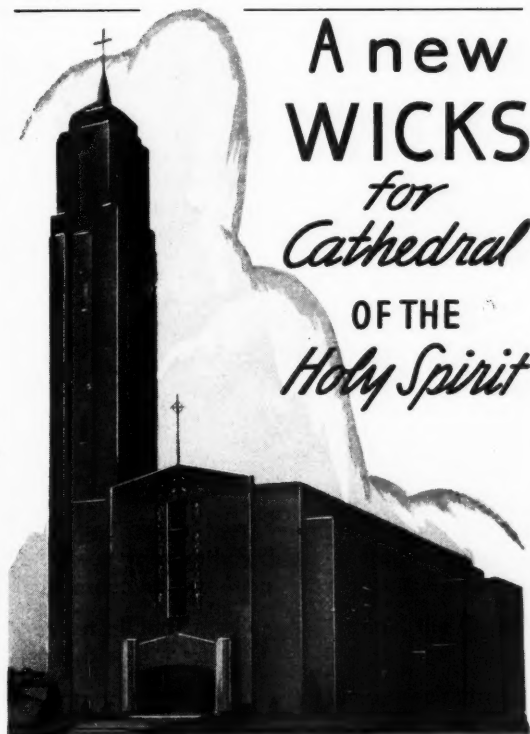
du Mage was a good opening number; it doesn't really say much but makes a big noise. Hearers over-fed on upperwork liked it all the more because it was played in grand old organ style. A big noise is all right for opening a recital; Grand Jeu was not boring by length. Just about right to make an audience wake up.

Bach's P. & F. had good foundation tone, a minimum of mixtures, lots of pleasing soft work largely on recognizable 8' pitch, and finally a full crescendo on sturdy full-organ without scream. Quite a relief to hear Bach without roar from first to last note. Dearest Jesus showed pleasing solo color against a quiet string background; no Tremulant; didn't feel much need of a Tremulant but it might have helped a little here & there. Come Sweet showed a gloriously rich & thrilling crescendo to a mighty full-organ, all on recognizable pitch, minimum of upperwork—just enough to brighten the tone but not frighten the ear. Then at the end a quick diminuendo. This was heart music, played as such, with a huge dose of climax. Think of it, a University organist having his heart in his music.

Rocques was a gem, more by what Mr. Marriott did than Mr. Rocques. Quaint, spicy, invented colors; very soft and slow; so spicy & catchy in color as to make a lovely few minutes of unexpected color-music. If you don't believe color is important, get yourself an orchestra of automobile horns.

Up to this point the program content was a masterpiece. Numbers followed one another as friends, not as rivals. No jumps & jerks; just smooth transition. Exactly right. To be climaxed then with a mighty yank on Andriessen's

WICKS ORGAN OF THE MONTH



A new
WICKS
for
Cathedral
OF THE
Holy Spirit

... in BISMARCK, N.D.

MR. JOSEPH F. ROSSI, B. A., M. ED., eminent authority on liturgical music; Musical Supervisor Diocese of Bismarck, N.D. and organist at THE CATHEDRAL OF THE HOLY SPIRIT writes:

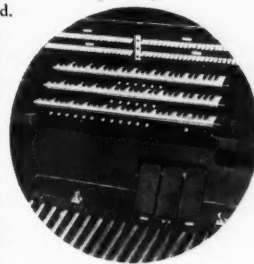
"I am most happy to express my personal approval of, and satisfaction with our new Wicks Organ. You may quote me to the effect that the tonal design, quality, range and flexibility leave nothing to be desired.

It will lend dignity and appropriate accompaniment to all Pontifical and Liturgical functions taking place within the Cathedral. Your good judgement in sending such capable and expert technicians to install the instrument is commendable. Their workmanship cannot be too highly praised."

Respectfully,

Joseph F. Rossi, M. Ed.

Designed primarily for the elaborate ritual of The Cathedral, this fine instrument of three manuals and 25 ranks, is however, entirely adequate for the artistic rendition of any classic or modern literature which can be properly played in the Church. Complete specifications available, upon request.



WICKS
ORGANS

HIGHLAND ★ ★ ILLINOIS

fff beginning. And that fff was most welcome. Continued loudness is horrible. We had none of it anywhere in the whole program.

There's no harm in dissonance as such; harm comes only when an organist doesn't have a color-sense that tells him what his registration should be. Mr. Marriott has abundance of color sense. In Andriessen, which I had learned to dislike, we had, after that fff opening, a diminuendo to pp on colorful tones, not skin & bone Diapasons, some work on the celestes, a great variety of colors & moods, no tediously long fortissimos, no tediously long passages on what the profession so lovingly refers to as foundation tone. Yet these color changes were never feverish, un-organistic, or flighty. They were organized, logical; had a plan behind them. A plan inspired by artistic vision, not What'll I Do Now. But sometimes an organist should kick over the traces and raise merry blazes with the organ, in noise, in speed, in drama, in the unexpected. Andriessen would have been even better had Mr. Marriott raised a bit more riot in the right places. At the end we had one of those grand old organ effects nobody wants to use any more; it's not the fashion. Then that low-down rumble as of a 32' Pedal, though this organ shows no 32' voice; not loud but very soft and totally pervading. A grand & glorious feeling to hear such once again. Continued long? No, of course not.

The Peeters Aria is a classic little thing, quiet, very sedate, built exactly for our sober-sided organ world. And again the art of program-making was evident; the thing fitted the picture, exactly in that spot. Observe the program-making art in the duMage-Bach-Bach-Bach progressions, then in the Rocques-Andriessen-Peeters-Maleingreau. You can't beat program-building like that; it adds so much to the feast of music every recital should be.

Incidentally, Mr. Marriott is a very quiet man at the console. No jumping around. No nodding, grunting, & groaning. Just a serious man at work. He seemed so self-engrossed that he probably forgot he had an audience. To him it was a most important audience too, the like of which, Miss Soosie, you should shun as poison. Play for anybody else, but don't play for this New York crowd. No, they're not uncharitable at heart; they're suffering only from having heard too much of the finest of all music-playing art. Maybe they have some notions of their own too. And among the top-notchers Mr. Marriott definitely succeeded in climbing into the clouds with the best of them: that should have made Mr. Laberge, his manager, happy and from all evidences it did.

From Aria to Tumult was a jolt; we needed it, we were ready for it, and once more it showed that mysterious art of program-making. I do not recall ever having heard Tumult without wondering what was the matter with Maleingreau, what had given him indigestion. But not this time. It began with an ffff bang, suddenly dropped to ppp on invented colors that were better than attractive, used a snarly reed down low for an odd but good effect that was the more pleasing because so unreal, so unexpected. Lots of fire & dash in the latter part when fff came back, but loudness was again not allowed to linger and we soon had music, pp, lovely color, warmth, variety. This business of shunning persistent fortissimo is of utmost importance to every recitalist. Nothing in all music is more horrible than continued organ fortissimo; it's so inescapable. Mr. Marriott is a true musician in spite of being a scholar; he's a genius; and such a very likable man both on the bench and off. You'd take him for a diligent worker, not a flighty artist. That's as it should be.

Mr. Goldsworthy wasn't fond of the two Marriott compositions, and they were played with less success than anything else on the program. I told Mr. Giles I had never yet heard any composer capable of making the most of any of his own compositions. I merely argued with and flatly

contradicted Mr. Goldsworthy; he's been doing that to me for years anyway. These two pieces, one already issued by Gray, are mood music, dreamy, tone pictures, modern in that they don't obey that harmony book of yours, but very old-fashioned in that they try to and do create moments of musical peace & beauty along lines the composer's heart (not his textbook) dictates. What both pieces need most, and didn't exactly get, were the most lovely of soft colors in great profusion; some of the registration was too hard, too organ-like, not rich enough. And the neglected Tremulant would have helped. The second one especially should go further to the extremes of color & effect—say a Vox without Tremulant now & then, a rich Oboe with Tremulant, lots of string celestes, a bit of woodwind, even a phrase or two of French Horn. But Columbia doesn't have a French Horn. Ensemble doesn't want it, but solos do.

Bonset came on with fff crashings, dropped quickly enough away from that, grew & subsided, crashed & appealed, and the given program ended, so far as I am concerned, in a blaze of glory that was quite acceptable because short enough. The whole program dodged the blemish of prolonged loudness, at the same time providing enough to go the whole way in program-building.

Mr. Marriott likes to improvise, has fun doing it. So he was set to the task by Dr. Robert Baker with the connivance of M. Searle Wright who provided a theme in E-minor. The wicked people around me hoped it would stump the player. That's the true but regretful attitude of the organ profession. Mr. Marriott retained his reliable sense of perspective and did a lot of work on quiet & appealing registrations, winding up with a blaze of glory, and I for one found it completely satisfying as organ music made to be heard & enjoyed, one of the few improvisations I found worth listening to. The best way to handle this improvisation stunt is to have themes provided by six different organists, the improviser then taking his pick of the six; in that way he is likely to get a theme to which he is natively sympathetic and he has a better chance of giving an audience a feast.

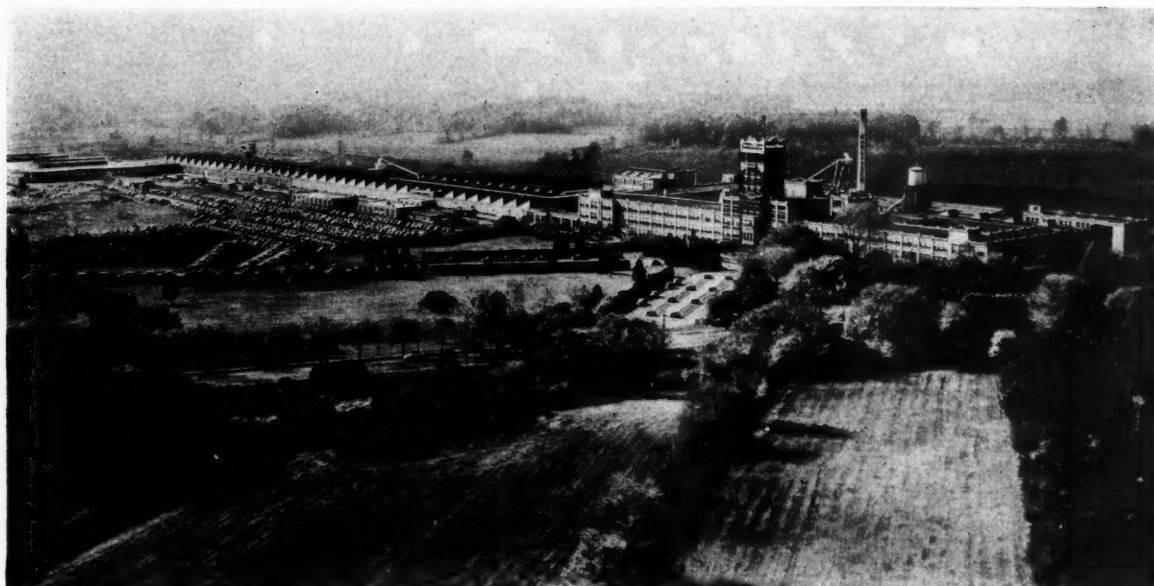
And so this is the story, not of what important organists think about this or that, but what a most important recitalist does about it. What he does is superb.—T.S.B.



THE NICEWONGER CONSOLE is movable and all-electric; the musicroom "also boasts a new John Challis harpsichord, numerous recorders and other ancient instruments which the University of California personnel gather to play on Friday nights under the direction of Mrs. Nicewonger."

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MIDWAY between Buffalo and Niagara Falls, N. Y., stands the great plant of The Rudolph Wurlitzer Company, home of Wurlitzer Organs for 39 years. Situated in open countryside at the outskirts of the city of North Tonawanda, N. Y., the plant, with its green lawns, flower gardens and hedge-bordered driveways, is an area show place. Its location in the heart of a great industrial area is as practical as it is attractive. Highway transportation is provided over Niagara Falls Boulevard which passes the main entrance. Tracks of the New York Central System skirt the rear of the plant-site and service Wurlitzer's two railroad sidings.

The plant itself is 2,095 feet long and has three quarters of a million square feet for operations. It contains all the facilities necessary to completely manufacture and assemble Wurlitzer Electronic Organ components—from consoles, benches and pedal claviers to organ reeds. Even the metal chassis pans for amplifiers are stamped out and cadmium plated in this plant and amplifier units assembled on Wurlitzer assembly lines.

At the extreme left in the picture above can be seen

the building where lumber is received and stored under cover. In this building are six dry kilns capable of curing and drying 200,000 feet of lumber at a time.

The central buildings contain the woodworking and metal working divisions. Automatic lumber handling equipment, complete facilities for making plywood, high frequency heating equipment for metals and wood, overhead monorail conveyors, automatic metal plating equipment, batteries of precision metal working machines and complete reed making equipment are special features of these divisions.

The main building at the right houses administrative offices, engineering, drafting and design departments on the second floor. On the other floors operations, such as assembly of electrical components, final organ assembly, tuning, voicing and testing of reeds, final inspection, packing and shipping are carried out.

With Wurlitzer's 39 years experience in building fine organs, and the biggest, most up to date plant in the music industry behind them, it is no wonder that Wurlitzer Electronic Organs have won worldwide acclaim. The Rudolph Wurlitzer Company, Organ Division, North Tonawanda, New York.

58
THE AMERICAN ORGANIST

1) ORGAN-SPECIFICATIONS (2) MICHIGAN-MUSKEGON-MISSION COVENANT CHURCH
2) PENNSYLVANIA-YORK-ST. PAUL'S UNITED EVANGELICAL ORGAN SPECIFICATIONS
3) LOUISIANA-ALEXANDRIA-FIRST METHODIST ORGAN SPECIFICATIONS

1949-32-2

WHICH IS LARGEST?

28-29-30
No. 1
MUSKEGON, MICH.
Mission Covenant Church
M. P. Moller Inc.
V-19. R-22. S-28. B-9. P-1469.
PEDAL: V-1. R-1. S-10.
16 (Diapason-G)
(Nason-Gedeckt-C)
8 Octave 44
(Bourdon-G)
(Nason-Gedeckt-C)
4 (Octave)
(Flute-h-G)
16 (Fagotto-S)
8 (Fagotto-S)
4 (Fagotto-S)
GREAT: V-5. R-6. S-5.
Enclosed with Choir
8 Diapason 73m16'
Bourdon 61m
4 Octave 61m
Flute h 61m
II Mixture 122m
Tremulant
SWELL: V-7. R-9. S-7.
6 Hohlflöte 73w
Salicional 73m
Voix Celeste 61m
4 Gemshorn Principal 73m
Flute Triangulaire 73m
III Cymbal 183m
8 Fagotto 85r16'
Tremulant
CHOIR: V-6. R-6. S-6.
8 Nason-Gedeckt 85wm16'
Dulciana 73m
Unda Maris 61m
4 Nachthorn 73m
2 2/3 Nasard 61m
8 Clarinet 73r
Tremulant
COUPLERS 23:
Ped.: G-8-4. S-8-4. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Crescendos 3: GC. S. Register.
Combons 31: P-6. G-6. S-6. C-6.
Tutti-7.

WHICH IS LARGEST?

Probably none of these organs was built to please the builder, but they undoubtedly all please their buyers. The smallest in stops is the largest in pipes, the largest in stops is midway in pipes, and the smallest in pipes is midway in stops. It's a great life. The three stack up:
1. V-19. R-22. S-28. B-9. P-1469.
2. V-19. R-19. S-29. B-10. P-1341.
3. V-20. R-22. S-30. B-16. P-1450.
Now which would you rather play? No. 2 is a 2m, the others are 3's. Another strange factor is that the smallest in stops has the most combons (31) while the largest in stops has the fewest (20). It also so happens that the Greats in all three organs are enclosed; not bad.

WHICH IS LARGEST?

28-29-30
No. 2
YORK, PENNA.
St. Paul's United Evangelical
M. P. Moller Inc., Op. 7657
Installed, October 1948
V-19. R-19. S-29. B-10. P-1341.
PEDAL 4": V-2. R-2. S-10.
16 (Diapason-G)
Bourdon 44wm
(Triangular Flute-S)
(Dulciana-G)
8 (Bourdon)
(Triangular Flute-S)
Gemshorn 44m
(Dulciana G)
(Gemshorn)
4 (Trumpet-G)
GREAT 4": V-8. R-8. S-8.
Enclosed separately
8 Diapason 85m16'
Melodia 73ow
Dulciana 85m16'
4 Octave 73m
Flute d'Amour 73wm
2 2/3 Twelfth 61m
2 Superoctave 61m
8 Trumpet 85r16'
Tremulant
SWELL 4": V-9. R-9. S-11.
16 (Triangular Flute)
8 Diapason 73m
Rohrflöte 73m
(Triangular Flute)
Salicional 73m
Voix Celeste 73m
4 Triangular Flute 97w16'
Fugara 73m
2 2/3 Nasard 61m
2 Flageolet 61m
8 Oboe 73r
Tremulant
Two prepared-for.
COUPLERS 14:
Ped.: G-8-4. S-8-4.
Gt.: G-16-8-4. S-16-8-4.
Sw.: G. S-16-8-4.
Crescendos 3: G. S. Register.
Combons (Holdset) 24: P-6. G-6.
S-6. Tutti-6.
Reversibles 3: G-P. S-P. Full-Organ.
Cancels 1: Tutti.
Blower, 5 h.p.

For large organs the Capture system of combons is essential: hold the setter piston in, push the desired piston, and it instantly captures the registration as drawn. For small organs the Holdset system is more economical and entirely satisfactory: hold the piston in with one hand (or the foot) while the stops are drawn by hand. Don't worry; you won't break the mechanism; it's built to work that way.

In No. 1 those borrowed Pedal reeds should be highly effective for those delighting in contrapuntal music. In some ways No. 2 has a finer Pedal, with its four Dulcianas and Gemshorns and, better yet, its four 16's. No. 3's Choir

WHICH IS LARGEST?

28-29-30
No. 3
ALEXANDRIA, LA.
First Methodist
Kilgen Organ Co.
Installed, December 1948
Organist, Mrs. J. R. Bell
V-20. R-22. S-30. B-16. P-1450.
PEDAL: V-2. R-2. S-6.
16 Major Bass 32
Bourdon 44
(Gedeckt-S)
8 (Bourdon)
(Gedeckt-S)
(Dulciana-C)
GREAT: V-5. R-5. S-6.
Enclosed with Choir
8 Diapason 61
Hohlflöte 61
Gemshorn 61
4 Octave 61
8 Trumpet 61
(Chimes-C)
Tremulant
SWELL: V-8. R-10. S-8.
8 Geigen-Diapason 73
Gedeckt 85-16'
Salicional 73
Voix Celeste 73
4 Flute h 73
III Mixture 12-15-19 183
8 Oboe 73
Vox Humana 73
Tremulant
CHOIR: V-5. R-5. S-10.
8 Diapason 73
Melodia 73
Dulciana 85
Unda Maris 61
4 Flute d'Amour 73
(Dulciana)
2 2/3 (Dulciana)
2 (Dulciana)
1 3/5 (Dulciana)
8 Chimes 21t
Tremulant
COUPLERS 23:
Ped.: G-8-4. S-8-4. C.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Crescendos 3: GC. S. Register.
Combons 20: GP-5. SP-5. CP-5.
Tutti-5.
Reversibles 2: G-P. Full-Organ.
Cancels 5: P. G. S. C. Tutti.
Blower, 3 h.p. Orgoblo, 5" wind.
66ga A1 4 C.

Dulciana unit will be invaluable, especially those two off-unisons.

So which organ do you want? Or will you compromise by taking all three? The builders are willing, if you're not in too much of a hurry.

All of which goes to prove that it is impossible to measure organs either by their number of stops or their number of pipes. Voices, Ranks, Stops, and Pipes, all must be taken into consideration.



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

April 17 is Easter; we note here some representative programs from last year.

PAUL CALLAWAY

*Cathedral, Washington
Easter Music of All Services

Durant, The Strife is o'er
Dirksen, Alleluia
Dirksen, Christ our Passover
Brahms, Here on earth have we
Handel, Hallelujah
Beethoven, Hallelujah
Leising, O filii et filiae
Byrd, Sing joyfully unto God
b. R.V. Williams, 'Four Mystical Songs'

VERNON DE TAR

Ascension, New York
Good Friday Three Hour Service
Handel, Surely He hath borne
Faure, In Paradisum
Dvorak, Gentle Mother
Bach, Have mercy on me
Mozart, Jesu Word of God
Stainer, God so loved the world
Spiritual, Were you there
Davies, God be in my head
This followed the 'Seven Last Words' pattern, each Word including a hymn, address, prayer, anthem.

G. DARLINGTON RICHARDS

*St. James' Episcopal, New York
Easter Carol Service
Silver, Jubilate Deo
Benoit, Cantilene Pascale
Today did Christ arise, ar.Gore
The Three Lilies, ar.Gaul
Now spring is come, ar.Reymes-King
Spanish Easter Carol, ar.Gaul
We will carol joyfully, Means
Cheer up friends, ar.Whitney
Alleluia Christ is risen, Kapolyoff
In Joseph's lovely garden, Dickinson
Easter Triumph, Hildach
Lord is risen indeed, Lvovsky
Christ our Passover, Macfarlane
ROBERT M. STOFER
*Covenant Presbyterian, Cleveland
Easter Vespers
Farnam, O Filii et Filiae
Gounod, Au Printemps
Rubinstein, Kamennoi-Ostrow

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Ye watchers and ye holy, ar.Davis
Resurrection Antiphonal Service, Dickinson
This joyful Easter-tide, ar.Baker
Easter Bells, Thiman
Promise which was made, Bairstow
Christ Triumphant, Yon
Joseph's lovely garden, ar.Dickinson
THORNTON L. WILCOX
*Bellevue Presbyterian, Bellevue

A Lenten Meditation

Bach, Four Choralpreludes
s. Holy City, Adams
s. O Jerusalem, Buck
s-s-a. Christmas Lullaby, Mozart
q. Legende, Tschaiovsky
Shure, Peace
a. Consider the lilies, Maunder
Jerusalem, Parker
Could ye not watch, Stainer
Father forgive them, Dubois
s-s-a. Calvary, Rodney
t-b. So Thou liftest, Stainer
Christ we do all adore, Dubois
Bach, O Man Bewail
G. RUSSELL WING
*First Congregational, La Grange
Good Friday Three Hour Service
Bach, When in the Hour of Utmost Need
Lord have mercy, Clokey
He was crucified, Clokey
Were you there, ar.Burleigh
Bingham, O Lamb of God
t. Was there ever loneliness, Maunder
Bach, O Man Bewail
Prayer, Beethoven
Give ear unto me, Marcello
God so loved the world, Stainer
Bach, Christ lay in Death's

Probably the most popular & appropriate organ prelude or postlude was Widor's Toccata, with Mulet's Carillon-Sortie and Vierne's Westminster Carillon running close seconds. For Easter anthems Dr. Clarence Dickinson's arrangement of "In Joseph's

lovely Garden" topped them all in popularity as it well deserves; Dr. Joseph W. Clokey's "Hymn Exultant" was also widely used even if it does not so appear on the programs selected for this column.

GENERAL

CHARLES HARLAN CLARKE
*St. Mark's, Evanston, Ill.

A Few Services

*Frank, Chorale Am
Let all mortal flesh, Holst
Missa Marialis
Franck, Piece Heroique
**Daquin, Noel Grand-Jeu
Bach, Canzona Dm
Ponsonby, Five Fancies
Bonnet, Chant de Printemps
Magnificat, Gregorian-8

Dubert Dennis

M. M.

TEACHER — CONCERTS
First Christian Church
Oklahoma City

Paul H. Eickmeyer

M. Mus., A.A.G.O.
KALAMAZOO MALE CHORUS
Kalamazoo, Michigan
ST. PAUL'S EPISCOPAL CHURCH
Lansing, Michigan

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.
First Presbyterian Church
Santa Ana, California

Robert Elmore
Concert Organist

Mgt.: Bernard R. LaBerge, Inc.
119 West 57th St. — New York

Harold Fink

Recitals

Box 242 Englewood, N. J.

Norman Z. Fisher

M. S. M.
Organist and Choirmaster
East Dallas Christian Church
Dallas 4, Texas

Charles W. Forlines

RECITALS
Associate Professor of Music
MORRIS HARVEY COLLEGE
Charleston, West Virginia

Grigg Fountain

M. Mus.
Faculty
OBERLIN CONSERVATORY
Oberlin Ohio

MARGUERITE HAVEY

Corliss R. Arnold

M. Mus.

Organist and Choirmaster
FIRST METHODIST CHURCH
El Dorado, Arkansas

Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.

First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

**Joseph W.
CLOKEY**

Donald Coats
ST. PAUL'S CATHEDRAL
Wilshire at Figueroa
Los Angeles, California

Elizabeth M. Combs

Graduate of Peabody Conservatory
11 WEST 10th STREET
NEW YORK 11, N. Y.
Excellent Practice Facilities

O Lord support us, Webbe
s. Glory be to Thee, Gounod
Bach, Prelude D
*Bonnet, Prelude Cm
Venite, Gregorian-5
Benedicite, Candelyn
Benedictus, Gregorian-7
Prayer to Jesus, Oldroyd
Mulet, Come Lord Jesus

DR. C. HAROLD EINECKE
*First Presbyterian, Santa Ana
A Pair of Services
*Walton, Lo He Comes
Handel, Messiah Pastorale
Messiah selections, Handel
**Taylor's Nativity Miniatures
Bedell, Revery on Picardy
Buxtehude's "Rejoice Beloved Christians"

Oliver Herbert

Mus. Doc.
The First Church in Albany
Albany, New York

Edw. A. Hillmuth, Jr.

Organist & Choirmaster
ST. PETER'S CHURCH
Essex Fells, N.J.
Address:
57 Luddington Road, West Orange, N. J.

Horace M. Hollister

M. S. M.
Organist-Director
Mt. Lebanon Methodist Church
Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
First Christian Church
Salina, Kansas

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

Harold Mueller

F. A. G. O.
ST. LUKE'S EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

George Kemper Ogden

Organist and Minister of Music
Lakewood Methodist Church
Lakewood, Ohio

Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

VIRGIL FOX, *Organist*
RICHARD WEAGLY, *Choirmaster*
*Riverside Church, New York
*Bach, Prelude & Fugue Em; Air in G.
Who would true valor see, Milford
Blessed are the men, Mendelssohn
Handel, Presto
**Dallier, Star of the Morning
Most Merciful Most Holy
Show Thyself to be the Mother
Magnificat, Monteverdi
Dallier, Beautiful as the Moonlight
Regina coeli laetare, Ducasse
Crux fidelis, Ducasse
Alma Redemptoris Mater, Ducasse
Dallier, Dazzling as the Sun
(The Dallier pieces are from Five Invocations to the Madonna.)

A Complete Morning Service
Sowerby, Carillon
Processional Hymn, Call to Worship,
Sanctus, Invocation, Lord's Prayer, Old
Hundred, Scripture.
Our Master hath a garden, Clokey
Prayer, Choral Repsonse.
Blessed art Thou, Bach
Hymn, Sermon, Prayer, Recessional, Benediction.
Buxtehude, Fugue
ROBERT W. SCHMIDT
Trinity Church, Columbus
Anthems of Recent Services
Brahms, How lovely
Dickinson, List to the lark
Jennings, Say to them that are
Forsyth, They all were looking
Berlioz, Thou must leave Thy lowly
Mendelssohn, There shall a Star
W. WILLIAM WAGNER
Pine Street Presbyterian, Harrisburgh
Sunday Evening Musicale
Clokey, Ballade
Snow, Distant Chimes
Gaul, Hebrew Prayer of Thanksgiving

Irene Robertson

MUS.D., F.A.G.O.
Organist
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Charles Dodsley Walker

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

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Surely the Lord, Coke-Jephcott
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Sanctuary of my soul, C.Wood
Worship, G.Shaw
Lux Benigna, Jenkins
None other Lamb, Edmundson
O Thou Eternal, DeLamarter
O Lord God, R.Baker

Shame on the minister of Pine Street
Presbyterian; he puts his own name prominently on the front page of the 6-page calendar, and his office writes a letter to say how good the organist is; but the organist's name is not given the courtesy of mention anywhere on the entire six pages. Let's practise courtesies, not merely preach them. Chancel Choir of 15s-10c-9t-11b, children's choir of 20 girls, 6 boys. Neat 16-page printed booklet listing all 'choral services and organ recitals' of the season.

SEARLE WRIGHT

Chapel of Incarnation, New York
February Choral Evenings
*D.M. Williams, Cantate Domino
Milford, Pilgrim's Progress
*Sowerby, Nunc dimittis D
Parker, Hora Novissima (1)
*Willan, Magnificat Bf
Parker, Hora (2)
*Byrd, Magnificat
Purcell, Hallelujah
Stravinsky, Symphony of Psalms

CANTATAS & ORATORIOS

Bach's "Come Redeemer" was given by Hans Vigeland in the First Presbyterian, Englewood, N.J., Nov. 28.

Bach's "Lord is a Sun & Shield," Robert R. Clarke, First Methodist, Forth Worth, Nov. 21.

Bach's "Sleepers Wake," Mr. Vigeland, Nov. 28.

Faure's "Requiem," Marion A. Gannon, St. Michael's Episcopal, Anniston, Ala., No. 21.

Kodaly's "Missa Brevis," Virgil Fox & Richard Weagly, Riverside Church, New York, Dec. 12.

Milford's "Pilgrim's Progress," Messrs. Fox & Weagly, Oct. 24.

EPISCOPAL CHURCH

figures for 1948 as compared to 47, compiled by the Living Church Annual, show \$61,097,-062.00 contributions, the record to date. Baptisms went up 14%, confirmations 6%, membership 4% to 2,436,589, which includes the drones; "active" membership was 1,650,-538, "a new high."

GLORIES OF ENGLAND

As of Feb. 1, 1949, that noble institution, the English Gentleman, will be allowed to buy a suit of clothes without securing the consent of a politician. But tut tut & no, he musn't buy a shirt.

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among America's most promising younger composers who has just issued "The Cross," a lenten cantata of unusual musical and musically appeal, Wagner-like in its drama and depth of feeling, with true organ accompaniment, and within reach of any good choir if the high voices are capable of doing the upper A's required of them. Here is a work of major importance wherever Lenten cantatas are in demand. Text mostly from the Bible with occasional brief excerpts from the hymnal. Published by J. Fischer & Bro.



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

DAVID CRAIGHEAD

Wilshire Methodist, Los Angeles
Dupre, Prelude B
Handel, Con. 12: Largo
Loeillet, Aria
Rameau, The Hen
Vivaldi-Bach's Concerto Dm
Franck, Fantasie A
Elmore, Holiday
Mader, October Interlude
Haydn's Musical Clocks
Widor, 6: Finale

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EDWIN ARTHUR KRAFT
Trinity Cathedral, Cleveland
Balogh, Processional
Dethier, Minuet
Brahms, Rose Breaks Into Bloom
Purvis, Carol Rhapsody
Balogh, First Noel
Karg-Elert, From Depths of My Heart
Bach, In Dulci Jubilo
Van Hulse, Veni Creator Spiritus
Tchaikovsky, Dance of Candy Fairy
Dance of Reed-Flutes
Mulet, Noel
Taylor's Nativity Miniatures
W. WILLIAM WAGNER
Pine Street Presbyterian, Harrisburg
Campra, Rigaudon
Pachelbel, Toccata
Bach, Come Sweet Death
Prelude & Fugue Bm
Reubke's Sonata
Simonds, As Now the Sun's Declining
Deliuss, First Cuckoo in Spring
Vierne, 1: Finale
CARL WEINRICH
Pomona College
*Lubeck, Prelude & Fugue E
Bach, 5 Choralpreludes

Toccata-Adagio-Fugue G
Haydn, 3 Pieces for Mechanical Organ
Milhaud, Nine Preludes
Messiaen, Ascension: Mvt. 3
First Methodist, Hollywood
Contemporary Compositions
*C. Effinger, Prelude & Fugue
R. Sessions, Chorale
Hindemith's Sonatas 1, 3
E. Krenek, Sonata
D. Milhaud, 9 Preludes
Messiaen, Ascension: Mvt. 3

LATIN PRONUNCIATION

Our thanks to Richard F. Cook for the information that the proper pronunciation of Latin in accordance with the official preferences of the Roman Catholic church is published in a pamphlet, The Correct Pronunciation of Latin According to Roman Usage, published by the St. Gregory Guild Inc., 1705 Rittenhouse Square, Philadelphia, Pa., \$1.00 postpaid. Since a little knowledge is still a dangerous thing, T.A.O. changes its plan and will not publish anything further on the subject; the full subject is undoubtedly covered with finality in the pamphlet, available at low cost.

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IN HIS PRIME

Never spectacular, always sincere; never negligent, always alert. He perpetrated neither recitals nor compositions. Twenty-nine years with one church, twenty-two with the other. Good citizenship interested him equally with good musicianship. That was Walter Lindsay.

Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

HENRY FRANCIS ANDERSON

died in St. Luke's Hospital, Cleveland, Ohio, in January, aged 72. Native of Montreal, he had his education in New York, began playing at 16 in St. Peter's Episcopal, Perth Amboy, N. J., went to Cleveland in 1916 where for 32 years he was organist of Emmanuel Episcopal. He is survived by his widow, nee Isabel Davis.

WALTER KIESEWETTER

died Jan. 20 in New York, aged 66. He was organist of the Episcopal Church of the Mediator; survived by his widow and two daughters.

WALTER LINDSAY

gentleman & citizen, finished his work Dec.

21 in Philadelphia after a very brief illness. T.A.O. readers well knew his courtesies, his wisdom, his gentleness. Nov. 1946 p.357 recorded something of his career. It remains merely to give his birthday—Dec. 3, 1870, in Philadelphia. He was a bachelor, survived only by his sister with whom he lived; never parted from him through all her life, she has suffered a complete breakdown and is at the moment still hospitalized. Few and far between have been men like Walter Lindsay.

MAX B. MARKS

died Jan. 6 at his home in New York, aged 74. Born in New York, he joined his brother's firm in 1894, now known as the Edward B. Marks Music Corporation, and had long been a vice-president; survived by his widow, nee Louisa Spiero, and son.

JOSEPH H. TAYLOR

died Jan. 26 in Chicago, aged 50. He was director of music in Lindblom Highschool, organist of Emmanuel Episcopal, La Grange.

AUGUSTA G. WUESTENHOEFER

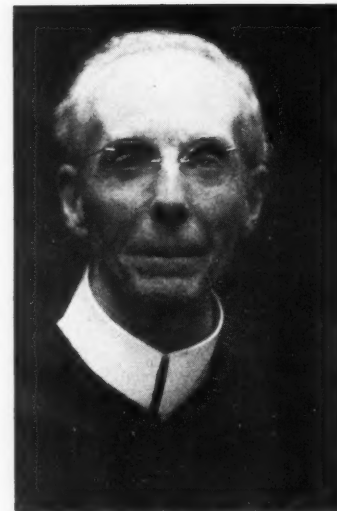
died Jan. 25 in Mt. Vernon, N.Y., aged 84. Widow of Carl Wuestenhoef, she had been organist of Emanuel Lutheran; survived by a daughter and two grandchildren.

TELEVISION IN CHURCH

First Presbyterian, New York, Willard Irving Nevins organist, opened its television center for children Jan. 19, in the hope of keeping youngsters out of booze-joints which have long been using television to attract customers. The television shows will go on from 5:00 to 9:00 every weekday evening, to 10:00 Fridays & Saturdays.

MAURICE C. WHITNEY

of Christ Methodist, Glens Falls, N.Y., has compiled and mimeographed a list of 150 favorite anthems "selected from a permanent reference library of over 2000 anthems, supplemented by the examination of about 150 new anthems each year." Selection is based on musical interest, tunefulness, medium length, not too difficult for the volunteer choir, and not too many solos. You can't beat that. The list shows composer, title, publisher, price, accompanied or unaccompanied (and hooray for another organist who knows what a cappella is not), grade of difficulty, solo voices needed, and whether "suitable for use with children's choirs." A few copies remain and, we believe, can be had by remitting an undignified two-bits or a dignified 25c. His address, 16 Grove Ave.



IN RIPE OLD AGE

Not a professional musician, but ministering to his public as few of us can, Walter Lindsay, organist but not choirmaster, so faithfully lived and worked that this organ world of ours would be callous indeed not to pause a moment in admiration and respect.

CHARLES W. McMANIS CO.

has purchased a 3½ acre property with a 40x100 factory and plenty of room for expansion, at 10th & Garfield Ave., Kansas City, Kans. Best of all, says Mr. McManis, it's only a 5-minute drive from his home. Nice?

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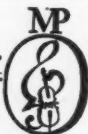
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EVENTS FORECAST

for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Cleveland: Edwin Arthur Kraft recitals, Trinity Cathedral, March 6, 4:00.

Do.: Alexander Schreiner recital, First Methodist, March 6, 8:15.

Do.: Museum of Art, Sunday recitals by Walter Elodgett at 5:15.

New York: A. W. Binder's "Israel Reborn" has its premiere March 13, Y.M.H.A. Auditorium, chorus, organ, piano.

Do.: Nies-Berger Chamber Orchestra, Town Hall, Feb. 18, 8:30, \$1.20 to \$3.00.

Do.: Willard Irving Nevins, portion of Bach's "B-Minor," First Presbyterian, March 21, 8:15.

Do.: Francis W. Snow recital, Brick Presbyterian, Feb. 28, 8:15.

JAMES S. CONSTANTINE
University of Virginia, Charlottesville
Feb. 13, 5:00

Mendelssohn's Sonata Fm

Schumann, Four Sketches

Liszt, Weinen Klagen

Brahms, Choralpreludes

Reubke's Sonata

AUGUST MAEKELBERGHE

St. John's, Detroit

March 4, 11, 18, 25, 12:15.

*Bach, Vivaldi Concerto Am

Couperin, Soeur Monique

Mendelssohn's Sonata 2

Vierne, Prelude

Leach, Seven Casual Brevities

*Bach, Toccata & Fugue Dm

O Man Bewail

Haydn, Rondo

Maekelberghe, Let All Mortal Flesh

Franck, Finale Bf

*Handel's Concerto 10

J.C. Bach, Gigue Rondo

Franck, Pastorale

Peeters, Flemish Rhapsody

*Bach, Prelude & Fugue D

Arne, Flute Solo

Bizet, Menuetto; Intermezzo.

Hindemith's Sonata 1

The February programs will be found on

Jan. p.28.

DR. ELMER A. TIDMARSH

Union College, Schenectady

Feb. 13, 4:00

Purcell, Trumpet Tune

Clerambault, Prelude

Daquin, Coucou

Lotti, Aria

Rameau, Gavotte

Duparc, Aux Etoiles

Ravel, Pavane

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N. Y.**

Peeters, Aria
Messiaen, God Among Us
Sibelius, Carillon; Swan; Finlandia.

SAMUEL WALTER

Jordan Hall, Boston

Feb. 8, hour not named

Bach, Fanfare Fugue; 2 Choralpreludes

Toccata & Fugue Dm

Walter, Variation on Noel

Vivaldi-Bach, Con.D: Intermezzo

Franck, Piece Heroique

Vierne, Clair de Lune; Scherzetto.

Gigout, Toccata

RIVERSIDE'S "ST. MATTHEW"

March 27 & April 3 Messrs. Fox & Weagly

will do the complete Bach "St. Matthew

Passion" in Riverside Church, New York.

A supplementary chorus has been organized

for it from members of the Church; re-

hearsals, Mondays at 7:30, began Feb. 7.

Dr. T. CARL WHITMER

now 'composer in residence' in the Penn-

sylvania College for Women, Pittsburgh, is

"reviewing original manuscripts" in a Com-

posers Clinic held every Saturday from 10:00

to 12:00 a.m. from Nov. 20 to June 20;

"basic requirement is that each manuscript

must be presented in person." Says the an-

ouncement, "This opportunity to benefit

from Dr. Whitmer's guidance is extended to

all composers in Pittsburgh and vicinity with-

out charge."

W. JUDSON RAND
of Chester Hill Church, Mt. Vernon, N.Y.,
has been appointed to St. Paul's Episcopal,
Flatbush, Brooklyn, N.Y.

SAMUEL WALTER'S

list of recitals from June 30, 1948, to

Jan. 31, 1949:

Boston (on a 4m residence organ)

Northboro

Hyannis

Connimicut, R.I.

Boston University

Symphony Hall, Boston

Methuen Memorial Hall

Attleboro

Stoneham

Trinity Church, Boston

Leominster

Erie, Pa.

Cleveland Heights, Ohio

Pittsburgh, Pa.

Cumberland, Md.

Reading, Pa.

Shoemakersville

Pottstown

Smithfield

Feb. 1, Church of Advent, Boston

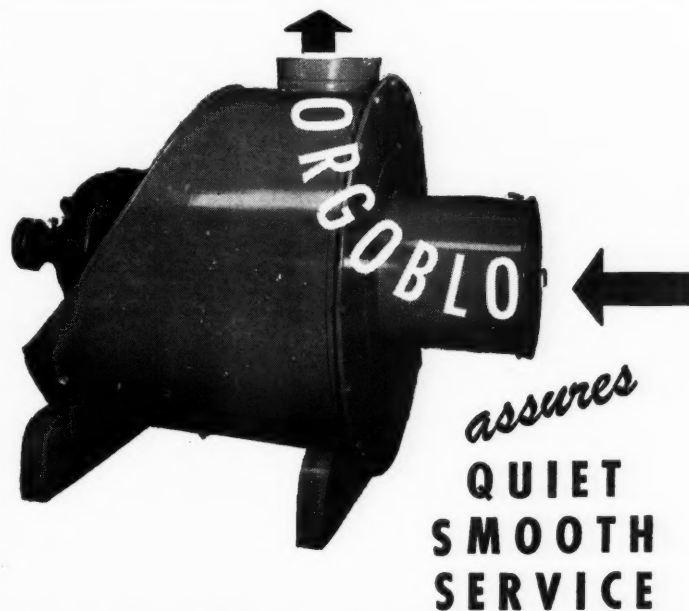
8, Jordan Hall, Boston

Mar. 15, Jamaica Plain

Apr. 25, Trinity Church, Newton Centre

Mr. Walter also plays in the Municipal

Auditorium, Portland, Me., in the spring.



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H. LEROY BAUMGARTNER'S new Sonata 1 for organ was given its first public hearing Jan. 9 in Yale University, by H. Frank Bozyan. It was written in 1945, four movements, takes 30 minutes, performance delayed because "I wanted it to rest awhile till I made up my mind about certain cuts and small revisions. I consider this my best and most important composition for organ." Further details when & if the Sonata reaches publication. Anyone knowing Mr. Baumgartner's Easter anthem, "Say not that Christ is Dead" (Ditson) will be interested in this Sonata; almost equally good but also difficult, is his "The Conqueror," another Easter anthem. These two are unusually splendid, but only for competent choirs.

Paul Allen Beymer

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H. LEROY BAUMGARTNER

who wrote a sonata, taking three months to the job, then let it slumber and simmer while he occasionally returned to it for improvements here and there over a period of three full years before finally completing it for performance, which it finally had in January of this year in Yale University by H. Frank Bozyan of the Yale faculty.

E. POWER BIGGS

left his customary Harvard haunts Jan. 16 accompanied by Mrs. Biggs for his tour through distant states, playing recitals & concerts in Grand Rapids, Naperville Ill., Galveston, Pineville La., Shreveport, Oklahoma City, Ottawa Kans., Marysville Ohio, Flint, Wilmette Ill., Appleton, Bloomington, Los Angeles (snow or no snow), Ellensburg Wash., Walla Walla, Montreal Can., Newark N.J. "Many of the concerts will be given with string orchestra, Mr. Biggs playing & conducting from the console. He departs from custom and gives two of his Sunday broadcasts on tour, Feb. 20 in Chicago, Feb. 27 in Salt Lake City. His Germanic Museum series on the other Sundays will be played by Catharine Crozier, Daniel Pinkham, Arthur Poister. Columbia is issuing Album 802 of French organ music played by Mr. Biggs on the Columbia University organ, containing Widor, 5: Toccata; Pontificale March. Gigout, Grand Chorus & Dialogue Boellmann's Gothic Suite Dupre, I Am Black but Comely Alain, Litanies

Vierne, 1: Finale

HOWARD KELSEY

presented three pupils, Emanuel Sutter, Robert M. Webber, John West, Jan. 16 in a 'junior organ recital' toward Mus.Bac. degrees in the St. Louis Institute of Music.

WILLIAM STRICKLAND

is now conductor of the Nashville Symphony, Nashville, Tenn. After a career as boy chorister, organist, editor of the Gray Contemporary Organ Series, founder and director of the Army Music School, he began to concentrate on the orchestral field. His innumerable friends look with great hopes to the orchestra he has been able to organize and is now conducting.

ARTHUR V. THOMAS
of Sturgis, Mich., has been appointed to St.

John's Episcopal, Keokuk, Iowa, "one of the most beautiful churches I have ever seen. Rupert Hughes was baptized here, also Howard, and I was just shown the home of Elsa Maxwell. One young thing from high-school capped the list of greats from this Church by gasping, 'And do you know, Cary Grant's aunts still live here and sometimes he visits them'. I was impressed. The organ is a small Kilgen," which will likely not be so small two years hence.

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Director, The Long Island Choral Society

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D. DeWITT WASSON

And his full-time church program

Mr. Wasson was born on a Feb. 20 in Orangeburg, N.Y., had his highschooling in Park Ridge, N.J., earned his B.S.M. in Eastern Baptist Seminary 1944, M.S.M. in the School of Sacred Music 1947; in 1943 he earned a diploma in Missionary Training Institute and became the Rev. D. DeWitt Wasson, literally a minister of music, and his Epworth Methodist recognizes his status by so listing him with the minister of the Church on the front page of the calendar.

He studied organ with Wallace McPhee, H. A. Matthews, Dr. Hugh Porter, Carl Weinrich, Dr. Clarence Dickinson; conducting with Alfred Greenfield, Lowell P. Beveridge, Dr. David McK. Williams. In his teens he became organist of the Methodist Church, Hackensack, following with six other churches until his appointment in 1947 to Epworth Methodist, Norfolk, Va., where the organ is an 1895 Hook-Hastings enlarged & rebuilt c.1923 by Hall to a 4-62 with an Echo division and Chimes. In 1947 he married Josephine B. Diener.

He uses a mimeographed sheet of the stop-list on which to mark his registration as devised for special compositions. His choirs are: Cherub 70, Junior 29, Intermediate 25, Youth 60, Chancel 50; and there are four soloists, and L. Huntley Patterson assistant organist. In addition he has a Motet Choir of 11 rehearsing twice a month and singing in his special musicales, also being the antiphonal choir to sing the chorales in Stainer's "Crucifixion."

The music of the full season, September through June, is planned in advance each year and itemized in detail on mimeographed sheets, subject to change if circumstances require. The music committee issues a printed list of special musicales and invitations to attend. The 1948-9 series includes Stainer's "Daughter of Jairus," Brahms' "Requiem" and "Alto Rhapsodie," Handel's "Messiah," and

Feb. 7, Bach recital

13, Wesley Family in Music

14, Bach recital

21, Bach's "St. John Passion"

March 20, Bach's "St. Matthew"

April 10, Stainer's "Crucifixion"

May 22, Negro spirituals

In spite of the fact that the materials offered tend toward the dangerously heavy and are likely to minister more to musicians than to laymen of average culture represented by congregations in even our better churches, we list here some of the services between Jan. 30 and Palm Sunday; Mr. Wasson is careful to indicate vocal music by putting the titles in quotes, as these pages have



Donald DeWitt Wasson

always urged wherever composers of both organ and vocal works are listed in the same position.

*Dupre, I Am Back; So Now We Journey.

Blessed are all they, Sowerby

s. Let not your heart, Snyder

Andriessen, Chorale 1

j. Holy holy, Ringwald

Radiant morn, Woodward

*Couperin, Soeur Monique

Thou wilt keep him, Wesley

Wesley, Cantabile

Come O thou traveler, Noble

*Peeters, Variations on Original Theme

Good is it to thank, Schubert

a. The Heart Worships, Holst

Bach, Fugue Bm

'The Wesley Family in Music'

*Bach, O Lamb of God; Come Sweet Death.

Near Thee would I, Bach

t. Jehovah to my words, Handel

Liszt, Weinen Klagen

j. The king O God, M.Shaw

Sinner please don't let, Montague

*Sowerby, Carillon

Lost in the night, Christiansen

I would beside my Lord, Bach

Marcello, Psalm 19

j. Lord while for all, Thiman

How lovely, Mendelssohn

*Buxtehude, From God I Ne'er

Kuhnau, O Sacred Head

FOR SALE

Organ, perfect condition, three-manual console, nine ranks: Stopped Diapason, Dulciana, Open Diapason, Vox Humana, Clarinet, Oboe, Tibia Clausa, Vox Celestes, Chimes, and Vibra Harp. Reedus case, walnut finish with gilded dummy pipes. May be seen in operation. \$4200.00. Arthur H. Bailey, 815 West Marshall Street, Norristown, Penna.

FOR SALE

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DR. D. DEANE HUTCHISON

now has the 3-57 Kimball organ formerly in Kimball Hall, Chicago; his First Methodist, Peoria, Ill., heard it for the first time Jan. 30; dedicatory recital to follow. Dr. Hutchison has seven choirs and an elaborate music program; he had a 3m Hinners which "could no longer meet the demands" and even "after extensive repairs its performance was completely unreliable." A new chancel is being planned as part of the rebuilding project of the Church. Musicales for the current season include Handel's "Messiah," Honegger's "King David," Saint-Saens' "Christmas Oratorio," Sowerby's "Forsaken of Man," Rossini's "Stabat Mater." "Accompanist for all these performances was Catharine Crozier." Proper parts of the "Messiah" were sung Dec. 3, transcribed Dec. 4, and heard Christmas night over station WEEK.

GARDNER READ

who is not opposed to a dissonance or two, but who generally knows what to do with them, has completed his Symphony 3, and a Sonata Brevis for violin & piano already selected for performance next year by Louis Kaufman. Two organ compositions by Mr. Read—De Profundis, and Passacaglia & Fugue—have already been publicly played by E. Power Biggs, Dr. C. Harold Einecke, and Edwin Arthur Kraft; want any better recommendation?

EDITH B. ATHEY

is recovering nicely from a bad accident, which latter was on the gloomy side; on the cheerful side is her new position with the First Scientist, Alexandria, Va., a 25-minute bus-ride from her home in Washington; services Sunday mornings and Wednesday evenings; no choir, merely a soloist. Miss Athey started the year with enough improvement to reduce treatments to her left hand to only two a week. Enough at that, wasn't it?

READERS' WANTS

Stuart Kolbinson, Kindersley, Sask., Canada, wants "two large manual chests; condition of leather not important if the woodwork is good." Mr. Kolbinson has no organ within 100 miles, so he is going to build himself one, or possibly we should say assemble. We hope someone can help. He wants to buy, isn't asking for a gift.

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